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NYM CRINKLE'S FEUILLETON

The Sage of Nymsden—Crinkle as an Agriculturist—His Pets and his Visitors—Is Crinkle the Author of Travers House?—An Unbridled Lover of Nature in his Naked Truth.

In order to reach my patriarchal estates, you may take that branch of the Erie road called the New York and New Jersey. If you love the rural thing, you will enjoy the railroad after it leaves Hackensack. It's a restful kind of railroad, with none of the hurry and confusion of the "Chicago Limited." You will find yourself in an old-fashioned car, with a number of farmers' wives who have been to the city to do their monthly shopping and go to the Eden Musee. All truly agricultural people go to the Eden Musee, for some reason.

The conductor is the most affable fellow you ever met. He sits on the back of the seat in front of you and chats; he has a word of pleasant gossip for everybody and a stick of candy for every child. Then he runs out suddenly and attends to the engine, for he is also the engineer. His energy and versatility are marvellous. Sometimes when the train is stopped by the long grass matted over the tracks, he stops her and runs ahead and parts it with cheery alacrity, and then shouts, "All right, ladies; no danger." Sometimes when he stops and mends the engine with a piece of wild grapevine, he distributes the weekly papers among the passengers to amuse them while they wait. On his down trips he always stops at Dame Spicer's cabin to take her eggs to the city, and one morning when she had only eleven he politely suggested to her that he ought to have a dozen. "Law, man," says she, "that white Brahma hen is just a-goin' to lay. If you could hold on five minutes!"

"Madam," says our model conductor, looking at his watch, "I've got to be at Hackensack at 11:46. I'll hold her five minutes."

When you get into Spring Valley he blows a horn to let the people know he's arrived.

About a mile north of Spring Valley is the hamlet of Monsey, and a mile from Monsey is the sequestered vale where yours truly makes his own *creme de la creme*, and sits under his own vine and fig tree to eat it.

Of course, you understand that my real and proper avocation is agriculture. Criticism is an incidental pastime. I am really a child of nature, not of art. Therefore you must put up with me when I try to write. But let me remind you that philosophy is born in the solitudes, not in a mob. "If a man would be alone," says Emerson, "let him look at the stars."

He did not mean theatrical stars, for if he did he would have said, "If a man would not be alone," etc.

No man can look long and seriously at a theatrical star without growing tired of being alone.

So I prefer the other kind.

But I am not alone—far from it—on my sequestered estate. It is true that from the up-field (it is in corn now) I can see Tuxedo nestling in the blue Ramapos on the West, and the cone of the Hook Mountain down in the East, where Nyack lies burning in the afternoon sun—and they seem far away.

But I am not lonesome.

I have Clara Morris with me and Langtry and Lawrence Barrett.

Clara Morris is an old sow, and Langtry, I suppose you know by this time, is a piebald dog.

There's something interesting about that sow. It's a true Suffolk white, and cost me a round sum six years ago. I got it from Clara Morris' private stock yards on the Hudson, and somehow the family, which became very much attached to it, called it Clara. It developed the most extraordinary affection for me, and when, one day, Clara Morris drove over to plant a rose-bush on my south lawn she was so much taken with the animal when she saw it lying among the lilacs that she insisted on taking away with her one of its litter. I remember she laughed heartily when I told her we called it Clara.

Now this sow and the piebald dog follow me everywhere. They are my inseparable companions on the place. The dog is a fox-terrier that the Jersey Lily gave me. It came about in this way: She came up to see me when I was getting in my grass, and I drove her around the place on a threshing-machine. She was very much struck with a silver maple that stands near the Bernhardt grotto, and clapped her hands and wanted to know what kind of a tree it was.

Agricultural though I am, this was too good an opportunity for me, and I replied as I lifted my hat:

"Madam, if one is to judge from its beauty and grace it must be a Langtry."

The next day I got the fox terrier.

That's the way I've stocked my place. I've got an Irish bull that Boucicault gave me just before he produced his last drama. I remember the charming note that accompanied it:

"MY DEAR NYM: If you give the attention to this animal that he requires, you will not have time to write any more criticisms. I sincerely hope that you will take proper care of him."

To which I replied with equal suavity:

"MY DEAR DION: Many thanks. If you were to send me all your bulls, I could start a ranche; but you wouldn't have any plays."

I have a great many dogs—in all about thirty; but the piebald terrier is my favorite and my companion. She's as plucky as an Irish man. Why, she hadn't been on the place an hour before she licked Kate Forsyth and tore one of the ears off Edna Carey. If it hadn't been for John Lester, who picked her up in his teeth and threw her over his kennel, there would have been a riot. I suppose you heard how she kept Ben Teal and Joe Arthur up a tree all night. They came up to hunt and didn't reach my place till nine o'clock at night. Of course, by that hour we sons of toil are in bed and asleep. They got as far as the front gate, which is flanked by two tall Lombardy poplars that Patti gave me in 1839, when she sang in I Lombardi. Langtry made a dash for them, and Ben took the right tree and Joe the left.

They dropped their guns and climbed to the tops of the trees. For, as Joe afterward told me, they were afraid they had got the wrong place and some d—d yokel would shoot them for burglars.

I found them there in the morning, and I think Joe had climbed the highest.

I was writing The Still Alarm at this time, having just completed Travers House,* and Guy Carleton and Belasco had just been up helping me with the finishing touches when Joe arrived.

Everybody liked that play of The Still Alarm except Joe Arthur. He made me so mad criticising and tearing it to pieces that I could hardly treat him decently.

Every manager in town wanted to get it because of the steam-engine sensation, and Joe says that's no good.

Joe is one of "them literary fellows" who wants Under the Gaslight written in blank-verse, and then wants Larry Barrett to play it.

I'm not that kind. I love nature. I fairly reek with it at this season of the year, and nobody knows better than I do when I do good work. I've done it in The Still Alarm, you bet.

But to return to my sequestered.

Do you know big Joel, the operatic manager? The elephantine Joel, who always seems to have a little Jumbo tail under the flap of his dress-coat that he wags absurdly while he is talking to you.

Joel came up to get me to write a libretto for a new Italian opera. I was cleaning Clara Morris when he arrived, and shouting "so boy, he; get over there; what's the matter with you, Clara, d—n it."

He stood on a stump down in the pig-yard with his coat-tails drawn round him, and remarked that he didn't expect to find me in that scrape.

Now if there is anything that maddens me when I am seriously at work it's a shallow managerial pun.

"Scrape?" I shouted, hitting Clara Morris a welt under the ear. "Scrape, sir! don't you know that every well-kept pig has to be scraped. Let go your coat-tails and jump in here."

"Ha! ha!" he said, in a forced manner, "I want a libretto."

"Why don't you go to Boucicault?" I asked. "I haven't got time at this season of the year to write librettos. Come up in the Winter; I've got to get my manure on the potatoes."

How utterly out of place a man is who does not love nature, and who comes to a philosopher's house in the country.

I tried to interest Joel in Suffolk whites. I took him through my cabbages. By George, sir! I've got the finest field of Savoys in Rockland County. But he wasn't interested. I showed him the improved method of killing potato-bugs with two bricks, but he only smiled a sickly smile, and asked me to come up in the library; he wanted me to talk business.

Miserable man! I was already in my library. What are books to me (when I am not at the races). I read the skies; I interpret the multitudinous voices of the grove. The stars drop their secrets into the brook for me at night. You can see it in my writings. Art trembles at my sweet, unsophisticated nature. I am happy with my Clara Morris and my Langtry, and I run barefoot in the furrows and chase the bubbles of the Spring rain down the grassy slopes. You will see it all in The Still Alarm, if you have not already discovered it in Travers House.

NYM CRINKLE.

ADELE BELGARDE.

The two lambs on the downs (I call the meadow the downs, because Harry Lee told me it sounded better) are Mary's lambs. Miss Anderson asked me to board them when she went abroad, and when she came back she had changed so that she said I could keep them.

They look like Mary—that is, like Mary before she went away.

I got all my Spring chickens from Ned Rice, and my white doves from Clara Louise Kellogg. She used to send them regularly when the season was over and she had no further use for them.

Sometimes they would have little bits of ribbons sticking to them, and once there was a *billet-doux* under a wing. It said:

"This bird is played out and I'm afraid he will not fly to-night. I've kept him the whole evening in my reticule, and he's spoiled everything in it. If I were you I'd give up the dove business; it's a nuisance. J. G."

*I suppose it is unnecessary for me to say that I am "Nemo" and that "Nemo" is a corruption of Nym. All I have got to say is: If I am not Nemo, let Tom MacDonald show us who is. I'm getting tired of this business.

Salmi Morse's Plays.

The auction sale of Salmi Morse's plays, operas, poems, stories and lectures, on Monday noon, at the New York Amusement Exchange, was one of the most dismal affairs of the kind this city has known, and the prices brought were insignificant. Among those present were Louis Aldrich, William Gill, Robert McWade, C. L. Graves, who managed the Passion Play for presentation; J. W. McKinney, W. R. Hayden, J. B. Dickson and Harry Pratt. The rest of the crowd was rather mixed, and had evidently come more from curiosity than desire to bid. The sale had been ordered by the Public Administrator on application of Isabella Gault, a lodging-house keeper, to whom the author and playwright had been in debt at the time of his death. It included fifty-four lots of manuscripts, considerable of which was in Mr. Morse's own handwriting.

The first play put up was a two-act comedy, Anno Domini 2000, with music by William Toepke. The auctioneer started with an attempt to get a bid of $50, then of $25, then of $3, then of $1, and then gave up in despair. The same fate befell Temper, the History of an Aunt, a comedy in four acts. The Doctor of Lima, which Mme. Janauschek had produced at the Union Square Theatre in 1881, was next put up. Mr. Walters seemed overjoyed when he heard a bid of $1, and the play was finally knocked down for $22 to F. E. Freeman.

Then the star work of the occasion, The Passion Play, was put up. A quarter interest in it was already owned by Eaves, the costumer, and after a little competition it was purchased for $45 by Mr. Freeman, who is a partner of Mr. Eaves. Midwinter-Night's Dream was next put up, and the plays which found no bidders before were sold with it for $8 to Julius Usher, a dealer in diamonds. That gentleman also purchased A Bustle Among the Petticoats, which had been produced at the Twenty-third Street Theatre in 1883, for $7; Queen Margaret's Sister; or, A Princess of Naples and Jerusalem, for $1; a burlesque The Royal Hottentots, and an unnamed comic opera, for $1.

On the Yellowstone was then put up, and after a little spirited bidding was purchased by Mrs. Emma Frank for $55. This play was running at the Cosmopolitan Theatre at the time of Mr. Morse's death, and it is believed will prove valuable on the road. For $6 E. B. Fitz secured The Astrologer and Gustave Adolph, and for $1 The History of a Mother, Baruch Koweski, The Avanataki and Cinderfa. He also paid $1 for Agrippa the Great and Jew and Jesus. "The Terrors of the Drama during the Reign of Terror," Reminiscences of San Francisco," a story; Expulsion, "Cynicism," a poem; "Amy Brown," a tale; Deluvin; "Beneath the Tread," a poem; a lecture and a comic poem adapted from the French, entitled "A Pearl of a Laundress"—all went for $1 to R. B. Davenport. Altogether $148 was received for eighteen plays and a number of miscellaneous manuscripts.

The small army of painters and decorators at work on the Casino are about through, and the interior of the house never looked more brilliant. Among the recent improvements has been the construction of an iron staircase on the stage, running from the ground floor to the roof and encased in an 18-inch wall, and an arched passage-way leading directly out to Thirty-ninth street. This passage-way is a solid stone tunnel. Exit could be made from the stage in case of fire without the slightest danger. Some $4,500 has been spent on the work.

At the Theatres.

WINDSOR THEATRE—FALSE STEPS.

Mr. Fielding	Harry Rich
Doctor Bonum	J. H. Fitzpatrick
Simon Goldby	Charles H. Bradshaw
Henri Conde	Lester Victor
Oscar Stanley	Gus Hennessy
Therese D'Arnay	Hattie Russell
Bertha Fielding	Belle S reve
Mrs. Bounceford	Amy Ames
Geraldine	Frances Sumner
Maggie	Ada Deaves

The first production of False Steps, "a new American comedy," from the pen of Colonel Joseph A. Nunez, of Louisville, was an interesting event of the late season. It took place at the Windsor Theatre on Monday night. The comedy was "dogged" at Asbury Park, Long Branch and other New Jersey towns a fortnight ago, and met with such success that the author sought a metropolitan verdict. It was stamped with popular approval by a well-pleased audience. The play is bright, breezy and very amusing. A fine company brought out its merits to the fullest extent. Among the occupants of the boxes were General W. T. Sherman and daughter; Senator Spencer, of Alabama, and Mrs. Spencer; Colonel Robert G. Ingersoll and daughters, and Collector of Port Magone and Mrs. Magone. The distinguished visitors frequently took part in the applause.

While sojourning in Europe, Mr. Fielding, an aged New York millionaire, meets Therese D'Arnay, a Countess of Franco-American extraction, with a secret and clouded history. The millionaire falls hopelessly in love with the beautiful Therese, and their marriage in Paris is only deferred by the illness of Fielding's daughter Bertha. Returning home, the *dramatis personæ* meet at Niagara Falls, where the play opens. Fielding's friends look upon his proposed union with Therese as an act of imbecility, and throw every obstacle in the way. The story of the play develops that she is a woman with noble traits of character, and not a heartless, mercenary adventuress. Therese weds the octogenarian, but owing to the espionage and cross-purposes of those opposed to her, a misunderstanding and estrangement arises between husband and wife. A full history of her life, written by herself, convinces Mr. Fielding of her innocence. The denouement ends with their happy reunion. The play proper is replete with highly amusing situations and genuine humor. Amy Ames, as Mrs. Bounceford, "a mild mannered mother-in-law" and ex-boarding-house keeper, made a pronounced success. Her make-up and characterization of this role is as hilariously funny as her Violet in A Tin Soldier. Charles H. Bradshaw, a popular comedian, scored a hit as Simon Goldby, a young loan-broker and Alderman, and son-in-law of Mrs. Bounceford. Lester Victor, as Henri Conde, a Gallic adventurer, developed an alarming propensity for bigamy and making love to every woman he met. Mr Lester's French-English dialect and acting were excellent, but he looked more like Alphonse, the Swiss valet, or Jules, a smart waiter, than a scion of the princely Condes. Harry Rich gave a gentlemanlike impersonation of Mr. Fielding. J. H. Fitzpatrick was capable as Dr. Bonum; but a tendency to a Scotch-Irish brogue was noticeable in his lines at times. Gus Hennessy was satisfactory as Oscar Stanley. Hattie Russell gave a fine portrayal of the leading role, Therese D'Arnay. Belle Shreve, daughter of Colonel Nunez, who made her debut at the production, was pleasing and graceful as Bertha Fielding. This young lady possesses natural ability for the stage, and gives promise of becoming an artiste. Ada Deaves, as Maggie, a bright and saucy Irish girl, scored a success. Frances Sumner, as Geraldine, daughter of Mrs. Bounceford, was capricious and charming, and a beautiful foil to her "mild-mannered" mother.

The principals in the cast received enthusiastic curtain calls. At the close of the second act loud calls were made for the author. In response Colonel Nunez appeared before the footlights and made a felicitous speech. The presence of General Sherman was then discovered by the audience. Three rousing cheers were given for the General, while the orchestra struck up "Marching through Georgia." The veteran bowed his acknowledgments, and in a few remarks said he was very glad to be among his New York friends. He was particularly pleased to see so many people present to welcome the play of his old friend, Colonel Nunez. Next week at this house there will be a revival of Old Bowery plays with old-time favorites in the interpretation.

* * *

Travers House is playing still to wretched business at Niblo's Garden. The piece proves to be a popular as well as an artistic failure. —Kit is the attraction this week at the Grand Opera House.—The Highest Bidder runs pleasantly along at the Lyceum.—Prince Karl, with cooled air, is a pleasant mixture for our country cousins who throng the Madison Square nightly.—Our Irish Visitors still maintain possession of the Union Square.—Minnie Maddern's engagement at the Bijou has been unusually successful, when the weather is taken into account. Caprice is a capital Summer entertainment.—Jacquette will be taken off at Wallack's Saturday night. The theatre will remain closed until July 11, when Indiana goes on.—Nothing new to chronicle in Ermine, except that Marie Jansen is taking her vacation and Fanny Rice makes an agreeable substitute in the soubrette role.—A Pair of Kids is in the second week at Dockstader's.

The Booth-Barrett season opens at Buffalo on Sept. 19.

The Amateur Stage.

SEASON OF 1886–1887.

Great Caesar! how Father Time does manipulate his whirligig! 'Tis nigh on to ten years ago that Bob Hilliard—then a mere stripling—was strolling the stage as an amateur at Bedford Hall, way out at the jumping-off place in Brooklyn. What talent they had, though, in the good old Athenæan Society, and what enterprise! Bless your heart, they turned up their noses at one performance a month. Once a week was none too often to rid themselves of over-bubbling dramatic fire. About 1880 Hilliard scooped the cream of the Society and started the Gilbert Dramatic Association, which has just completed its eighth season. Bob filled the presidency until it seemed a chronic office. Then he became a professional, and is now on the high road to success

The Gilbert made a bad start this season with its first performance at the Brooklyn Academy on Nov. 2. Not Guilty proved a failure, despite some good acting on the part of Adam Dove, William T. Harris, Gus Buermann, Grace Clark and several other members of the cast. The melodramatic situations were badly botched, and the audience were sadly bored. Raymonde, which was presented at the Academy on Dec. 15, scored a success, and the piece was played subsequently at New Haven, Conn., by the Gilbert Dramatic corps Alice Ferris made quite a hit in the title role, and the entire cast proved efficient. At the January performance the society took a step backward. Uncle Dick's Darling nearly sent the audience asleep Woodcock's Little Game, however, which was given as an afterpiece, was acted in a very sprightly manner. The cast included John Billings, Harry Peckham, William T. Harris, M. Lindeman, Hattie F. Neffiin, Pauline Willard, Amy Zell and Aggie Wilson. Mrs. Neffiin carried off the honors of the evening. On Feb. 16, The Romance of a Poor Young Man was enacted at the Academy, and the society scored another success. The various characters were assumed by Adam Dove, John W. Noble, George W. Cogan, John F. Dyer, M. Lindeman, Walter H. Jones, Aggie Wilson, Grace Clark, Regina Dace, Pauline Willard, Annie L. Hyde, Clara Knowles and little Lillie Smith. On March 16 the Gilbert fairly outdid itself with an excellent performance of Victor Durand. Even those in the audience who had seen the play acted at Wallack's Theatre had to admit that the amateur cast reached a very high standard of merit. There were no perceptible hitches, and the ensemble was remarkably good. G. H. Beuermann as Antonio Sforza and George W. Cogan as Septimus Tubb made positive hits, while Charles Canfield as Henri Favart, Regina Dace as Ruth, Charles T. Catlin as John Vaughn, William T. Harris as Dr. Randolf, William B Vernam as Baron De Mersac, Adam Dove as Paul Dean, and Pauline Willard acquitted themselves with decided credit. She Stoops to Conquer, which the Gilbert presented at the Academy on April 20, was the closing piece of the season. The performance could scarcely be called brilliant, but was quite commendable from an amateur point of view. The best acting was done by Alice Ferris as Constance Neville and Hattie F. Neffiin in the role of Mrs. Hardcastle.

Now let us take a glance at the performances given by the Kemble this season. On Oct 26 the society gave a preliminary performance, when The Road to Ruin was presented at the Brooklyn Academy. There was considerable excellence in the matter of individual acting, but the performance was lacking in ensemble. Deane Pratt, who has few real competitors on the amateur stage, was a delightful Silky. E. O Jacobson also deserves commendation for a neat bit of character acting in the small role of Jacob. Other commendable impersonations were given by Lizzie Wallace, Annie Hyde and H. H. Gardner. Douglas Montgomery was mediocre as Harry Dornton, and W. P. MacFarlane was a poor Goldfinch. The regular season of the Kemble opened with the gigantic undertaking of presenting The Veteran on Nov. 23 with an amateur cast. The stage manager, Henry G Somborn, was called before the curtain at the end of the fourth act. Occasional hitches were of course unavoidable, but as a whole it was reasonably well done considering the difficulties involved in managing a large amateur cast. The Colonel Delmar of Charles Rohlfs and the Off An Agan of C. J. Wilson were well received. Frank Norris, William T. Angel, George R. Lamb and Charles Corwin also acquitted themselves with credit. Douglas Montgomery and H. H. Gardner were not seen at their best, but Marie Lamb, the daughter of the well-known comedian, Ed. Lamb, made a decided hit as Amineh, evincing decided dramatic talent in a rather exacting role. Another prodigious cast was collected by Henry G. Somborn to present a dramatic version of Dickens' Christmas Carol during holiday week. Thomas C. Bell made a hit in the role of Old Scrooge, and J. Smithson did good character-acting as Bob Crackit. The entire dramatic corps were involved in the affair, which was entertaining in the main, although marred by many defects. The Collegians, better known as The Colleen Bawn, was the piece presented at the January performance. The society scored a success, the cast including Deane Pratt, Douglas Montgomery, Samuel J. Davis, H. H. Gardner, C. J. Wilson, Elita P. Otis, Julia W. Reid, Annie L. Hyde and Ida Leonard.

It was shortly after the Colleen Bawn performance that the grand row occurred in the Kemble Society, resulting in the resignation of Henry G. Somborn from the chairmanship of the Dramatic Committee. In February the Kemble decided to take in a reef in the size of its cast, and struck Home with seven characters. This unambitious effort is said to have been owing to the withdrawal of many members of the dramatic corps, because they considered themselves slighted by not being invited to the Kemble sociables, and sided with Henry G. Somborn, who championed their cause. The piece itself went smoothly enough, but the acting was rather tame at times. William E. Wilson, who had graduated from the amateur ranks to the professional stage, was called in to do the coaching, as George Berks had accepted a position at the Lyceum Theatre. The cast comprised Mrs. James S. MacCoy, Mamie Dickinson, Annie Wallace, Douglas Montgomery, William E. Wilson, H. H. Gardner and R. Buttle, Jr.

Plot and Passion was given at the Academy by the Kemble on March 15 and was rendered in an efficient manner and with a fair proportion of artistic success. At the closing entertainment on April 18, Two Can Play at that Game proved that the three impersonators of the piece could not. The Follies of a Night, however, which was given on the same evening, was well done, the Pierre Palliot of William E. Wilson being especially good.

This concludes the review of the three societies in the race for the amateur dramatic championship belt of Brooklyn. Let us, therefore, deliver our charge, as the evidence is all in.

The Amaranth gave six regular performances and a benefit entertainment. Of these two were farcical comedies, Confusion and The Private Secretary, the former a complete success, and not excelled by any other society in the same line of work. Two pieces were comedies, Married Life and Forbidden Fruit, the first an exceedingly good performance Sealed Instructions, a comedy drama, and The Two Orphans were not pronounced successes, although efficiently rendered in the main, while No Thoroughfare, being a benefit performance, should be barred out.

The Gilbert was more ambitious in its dramatic efforts and scored two bad failures, Not Guilty and Uncle Dick's Darling, the latter piece being partially redeemed by Woodcock's Little Game, which was given the same evening

On the other hand, The Romance of a Poor Young Man and She Stoops to Conquer were efficiently rendered. Raymonde was a decided success, and Victor Durand proved the best performance of any ambitious piece presented in Brooklyn during the season.

The Kemble did not consider The Road to Ruin a regular performance. Consequently it must be barred out. The Veteran and The Christmas Carol were creditable and entertaining, but not entitled to be ranked as genuine successes. Home and Plot and Passion were fair performances. Two Can Play at That Game was a failure, but the evening was partially redeemed by the performance of The Follies of a Night, which, with the Colleen Bawn representation, were quite successful.

It thus appears that the Amaranth deserves first rank, as its record does not show a single failure, and the performance of Confusion was well night faultless; in many respects it reached the professional standard.

The Gilbert is a good second, and if it were not for two bad failures, it is a nice point whether the remarkable excellence of the Victor Durand performance would not entitle the society to first rank.

The Kemble must needs be satisfied to take third place. Its record is most creditable, but it certainly cannot substantiate its claim (printed in the Road to Ruin programme) to have held the leading position in the circle of amateur theatricals in the cities of Brooklyn and New York.

The Kemble has had some fine amateur actors during the seven seasons of its existence. It would be difficult to find a more artistic comedian than Deane Pratt among amateurs proper. Percy Williams, William E. Wilson and William A. Clarke have all been professionals. The society has also presented a formidable list of excellent amateur actresses, notably Elita P. Otis; but after all the Kemble is only an offshoot from the Amaranth The Kemble came to pass because the irrepressible G. De Cordova could not reach the goal of his ambition—namely, to be elected President of the Amaranth.

The Amateur Opera Association has given a number of delightful operatic performances at the Brooklyn Academy during the past season. The principals in the Iolanthe performance on Dec. 9 comprised Mrs L. P Wilks, Miss Edgeworth Sturritt, Alice Mesereau, Helen Clarke, Clara Crooks, Bessie Rathbun, John G Hill, Charles H. Parsons, Samuel S Swasey and William C Kimball. An enjoyable representation of Maritana was given at the Academy on Feb 17. Iolanthe was repeated on March 23. Les Mousquetaires was given in creditable fashion at the Academy on April 23, and the season wound up with a repetition of Maritana on May 12 at the same place

Of the less pretentious Brooklyn societies the Melpomene, the Arcadian and the Booth have made the most progress during the season All three societies gave their dramatic representations at the Brooklyn Athenæum The Melpomene presented Dora, Nov 26; My Fairy of the Glen and Box and Cox, Jan 24, and One Touch of Nature, March 29 The Arcadian presented Hazel Kirke, Nov. 17; The Dumb Witness, Jan. 26; The Felon's Bond, April 13, and repeated Hazel Kirke, May 4. The Booth presented The Ulster, Jan. 11; Mrs. Walthrop's Bachelors, Feb. 15; Philomel, March 17, and Partners for Life and The Rough Diamond, April 26.

Other performances at the Brooklyn Athenæum were Clouds, by the Fenelon, Dec. 3; May Blossom, by the Leonardis, April 20 and 21; Worth a Struggle, by the Clio, April 22; Single Life, by the Clarendon, April 25. St. Peter's Dramatic Association appeared in The Mikado at St. Peter's Academy Nov. 8 and 9; and St Mary's Literary Union entertained their friends at the Brooklyn Turn Hall with Nan the Good for Nothing and the Juggler's Daughter, Nov. 10.

The above is only a fraction of the great number of minor performances given in Brooklyn during the past season. Verily the town should be rechristened the City of Amateur Theatricals.

A Memphian's Pride in His City.

"I think Memphis is the best theatrical town for its size south of Mason and Dixon's line," remarked Manager Frank Gray, in conversation with a MIRROR reporter. "It is having its little real estate and railroad boom, too. Eight lines of railway lead into and out of the city, and before long the number will be increased to ten. Through some of these lines Arkansas is thoroughly opened up to theatrical business. Companies can go north from Memphis to any point without losing a single night. It is a mistake to look upon Memphis and Nashville as purely Southern cities. Companies can play as far South as these cities and at once retrace their steps northward.

"Memphis has long been a week stand for the best companies with a repertoire. Even a good strong play will run a week. For instance, I have booked Jim the Penman for that period. Second-class companies do not do well in Memphis. I refer to such attractions as play in the cheap theatres elsewhere. They should shun our city; I help them to do so. Two-thirds of my season is already booked, and among the principal attractions are included the Florences, Jim the Penman, the James-Wainwright company, Booth Barrett Company, Carleton Opera company, Abbott Opera company, Effie Ellsler, Modjeska, Evangeline, Fred. Warde, Helen Dauvray, Lotta, Robert Mantell, Shadows of a Great City and Annie Pixley. Nearly all of these are booked for a week each."

"Clubman" versus The Actors.

How is it that none of our actors have taken up "Clubman's" challenge, in a scurrilous "society" weekly, and come forward as the champion of the Dramatic Art and their own honor? The remarks in which he has allowed himself to indulge in commenting upon the black-balling of Mr. Florence at the Union Club are in the highest degree false and indecent. To permit such an insult to pass without rebuke is to permit a foul stigma to be cast on a noble profession, and on every actor who treads the boards, among whom we count many thoroughly respectable and not a few highly honored and eminent names.

My only objection to seeing my friends, the actors, ignore in dignified silence an outrage which is in fact beneath contempt, is that their forbearance may be misunderstood. The public at large are not supposed to be either saints or philosophers, and they may well be pardoned if they come to the conclusion that the members of the profession who, without apparent resentment, allowed themselves to be denominated in the public press "ignoble wretches, chartered blackguards," etc.; of whom it can be said with impunity that they attend a club which is a "nightly saturnalia of drunkenness and filth," and much more obscenity without wit of the same sort—must in a measure at least deserve the charges brought against them.

As a mere outsider, with no other motive than my enjoyment of and admiration for the noble histrionic art, and high esteem for many gifted actors whom I am so fortunate as to count among my friends, I feel called upon, in the absence of a worthier champion, to take up the cudgels myself, and inform "Clubman" that his statements are equally false, stupid, arrogant and ignorant. The Union Club, he informs us with proud self complacency, is the "noblest club in the country;" it is a "club of gentlemen," who, whatever may be their faults, are ignorant of the "vices and weaknesses of the gutter," which remain, in his opinion, the inheritance of the actor. Since his article was published, several members of this noble club, if the newspapers are correct, have been indicted for conspiracy and forgery; and I hear upon every side that there is no similar organization in the country that has been the scene of such numerous scandals, many of which during the last few years, at once to the amusement and disgust of the public, have been brought to light. But let this go. I have no quarrel with the Union Club, but only with this "Clubman," who has put himself forward, falsely I trust, as its representative.

Wholesale condemnation of an entire class of unoffending citizens, all the members of what is more than a respectable profession, what is in fact a high vocation, the successful pursuit of which presupposes exceptional gifts of nature, and also training and culture, is enough to take the breath away. Such statements as those of "Clubman" I can only meet with a positive and indignant denial. I will not advise personal castigation in the ladies' case, even though it be deserved. As for Mrs. James Brown Potter, meanwhile, since that lady has been the bright particular star of the most polished circles in London and Paris; since she enjoys the friendship and admiration of the really best people at home and abroad—Mr Lowell. Mr. Browning, Sir Frederick Leighton, Henry James, Mrs Phelps, Lady Rosebery, the Princess of Wales, and the society these names represent—let us trust that she will survive being cut by harpies of the press

"Clubman" writes as though he belonged to the dissolute court of Charles the Second In the time of that monarch, when the world of society and that of the stage were alike openly corrupt and debauched, it was the fashion for the gay courtiers of the day to fling mud at the hard-working actors, who, although no worse than their detractors (there was probably nothing to choose between them), had not nevertheless the entree to the select circles in which the latter figured. During the last fifty years, however, the stage has been rapidly elevated, and the old prejudice against actors has been replaced by a sentiment of cordial sympathy and admiration. This can be proved in a thousand ways. The most able preachers have taken up the cause of the Dramatic Art and have preached in its favor. The local managers, animated by a most laudable ambition, have transformed their theatres into veritable schools of art, entirely free from the reproach and scandal that formerly attached to the stage and green-room.

The ranks of the profession are being recruited, more and more, not by people of low origin, but by young men and women of good position and family, for the simple reason that success upon the stage commands, more quickly and surely than in any other pursuit, wealth, fame and distinction, social no less than artistic. When I remember the numbers of great actors and actresses who have lived in this generation, admired and applauded, almost all of them, not only for their genius, but for their brilliant social qualities—Charlotte Cushman, Fanny Kemble, Ristori, Salvini, Phelps, Mathews, Brougham, Joseph Jefferson, John McCullough, James E. Murdoch—and among a later list, Genevieve Ward, Ellen Terry, Mary Anderson, Clara Morris, Madame Modjeska, Lawrence Barrett, Booth, Irving—without any reference to the brilliant operatic stars, whose very names are a spell—I am astonished that any occasion should have arisen making it necessary to write in their defense and that of the art in which their laurels were won.

I had the pleasure of attending the farewell dinner given to Henry Irving in St. James' Hall, just before he sailed on his first visit to this country—and let me assure "Clubman" that he would have been surprised at the array of social magnates, not only the most eminent authors and artists, but bishops, peers, princes, ministers, dukes, duchesses, the first of the land, who assembled to do him honor. It was a significant occasion, and one of which all actors should be proud, for it was more than a tribute to one man—it was a tribute to the whole profession. There could not have been a more splendid recognition of the high esteem in which it is held.

Of the successful actor it can truly be said that he has the world at his feet. It is a singular fact that the prolific soil of this free Republic should so soon have brought forth crops of ineffable snobs and would-be aristocrats who altogether outdo the same class in the Old World. I cannot do more in this brief article than suggest the explanation of this strange anomaly. In a country so new and heterogeneous as this, with its hastily erected, incomplete social tower, top-heavy the upper stories with countless mushroom millionaires, who are endeavoring for the first time to play a role of dignity and importance, it stands to reason that there will be many sets and cliques in which the follies and weaknesses of other lands are reproduced in an exaggerated form. In their best efforts to "do the right thing" they succeed only in proving their own ignorance and vulgarity. In such circles "Clubman" possibly moves and has his being.

I will not prolong these remarks, and would not have taken up the subject at all, save that I regard it as one of extreme, even of national, importance. The stage will always exert an immense influence on society, either for good or evil. In proportion as it is elevated and purified—in proportion as actors themselves recognize the importance and dignity of their calling—that influence will be for good. If they lose this sense of self-respect, the profession will ebb back from the high tide of honor and esteem which it has now attained, to the low levels of the past. There are many evil influences at work that are tending to produce just this result, and wherever manifested they should be promptly resisted.

Every pursuit has its advantages and disadvantages, which are the opportunities and dangers of those who follow them; while in all alike it is the few only who achieve real distinction. The lawyer of the rank and file, who is not on his guard, will readily become unscrupulous, a trickster, a demagogue; the commonplace clergyman will grow to be sanctimonious, narrow-minded and perhaps hypocritical. Idleness is the bait of the devil, and society people, having nothing to do, are the least likely to resist the deleterious influences of their position; they drop into a habit of idle gossip before they know where they are; and, in some cases, become malignant backbiters, bitter and vindictive, like "Clubman." The actor has his set of temptations, inducing special faults—none the worse, if as bad, as those which I have enumerated. Choice spirits, in all professions and classes, rise above the downward tendencies of their surroundings, and make full use of their opportunities; they become distinguished in their various callings; and are, beyond this, true and noble men and women. Let all actors be aroused to aim at the highest standards of morality and dignity of character, in acknowledgment of their real dignity of position, and the prompt appreciation by the public of their efforts in the right direction. This will be the best rebuke to clubmen by whom they are maligned.

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The Giddy Gusher.

So Mrs. Potter's version of Mlle. Delpit has been slump No. 2 in her theatrical career. The London scalpers score both play and player. When I first saw the lady surrounded by New York "sassiety" people, who applauded wildly and said, "Isn't it wonderful how she can do it?" I echoed the exclamation without the applause. The day Mrs. Brown Potter becomes as good an actress as Marie Burroughs or Marjorie Bonner the best Fall pippins will be growing on tomato vines, and New York will be lighted by locks of hair contributed by Nat Goodwin, Minnie Maddern and Kate Claxton.

* * *

I don't know what sort of a hard-boiled contract dear Harry Miner has entered upon with Mrs. Potter; but I trust it is not a Dr. Parr one, to outlive its usefulness and become a burden to relations. If he has got her for a season he can make money—two weeks in New York, one in Philadelphia, Boston, Chicago and St. Louis; a week in Brooklyn perhaps; then all the curiosity of the small towns can be gratified by one performance in each. Mrs. Potter will be a railway fairy, and the gallant Harry, who, I understand, will pilot his star in person, will come home a mere frame, on which his clothes will hang, his fair proportions having been left round the country in one-night stands.

* * *

I have met women aglow with genius, full of that strange artistic spirit that never could get down tamely to the monotonous tea-kettle life of domesticity; I have known women to whom the small triumphs of society would have been galling, whose broad, strong natures sought larger pleasures and greater pains; but Mrs. Brown Potter is none of these. She has been a very important person in a kid-gloved clique who think Mora's colored photographs finer than the works of Correggio or Leonardi di Vinci; who are quite sure the love verses of Oscar Wilde and the Marquis de Leuville are superior to those of Catullus or Petrarch, and she has not one particle of that strength or fire or ability that would appeal to a higher plane of intellect. She had a jolly situation among her class of people—a husband fully able to support her, little children to rear and educate, society duties to fulfil, society pleasures to experience, with all the accessories of dress in an opera-box. She was a stylish, showy woman. Why, in the name of common sense, should she want to climb in among earnest, hard-working, brainy people whose lives represent thought, study, suffering and endeavor? There are girls on the stage whose finer fibres respond to every passion or emotion with which an author endows his lines, as the strings of an Æolian harp respond to the wind that sweeps across them.

* * *

This hard, mechanical, common-place young woman comes along and seeks to make the money through notoriety they would earn by merit. Langtry is spoken of always in the same breath as Potter. There is no possible resemblance. Langtry has got an artistic spirit—there's no milk and water about that woman. She's a tremendous business fellow. She lives luxuriously, but if ever any one knew what she was about it's Lily Langtry. She is exceedingly handsome, and her form alone is worth the price of admission. Her husband was not a Yankee man of business. She never had fine clothes or jewels or horses until she went on the stage to earn 'em, and she is a better actress than Mrs. Potter will be if she sticks to the stage forty years.

I heard Mrs. Langtry say once: "If a child's voice had bade me stay at home, the *vox populi* could not have called me away."

* * *

I should be very sorry to see Miner lose money in this gilded gingerbread he's bought for pound-cake; but I do hope the fate of Mrs. Potter will deter the tea-gowned darlings of society from studying Camille in their rose-scented boudoirs and dreaming of stage triumphs on pillows trimmed with Mechlin lace. From off such pillows very few heads have risen before which the world has bowed in honor.

* * *

What an odd little woman is Minnie Maddern—a nervous, restless, curiously constituted little being. She's got a queer voice; she's got a gait as peculiar as her speech; she can't sing, and yet she sings acceptably; she's not pretty, and yet she is—for she's got the old jewel, magnetism, hung in her soul. She needs no more. It's an almighty great pity that she can't endow some of her company with a share of it. I had a big magnetic rock when I was a young one, and all the jack-knives of my gang were fixed up so by contact with it they would pick up needles and steel things for weeks after they held communion with the magnet.

Minnie's leading man will never pick up needles or steal things on account of his magnetism. No amount of attraction will ever communicate that desirable quality to that adamantine young fellow. I doubt not that off the stage he would prove an affectionate, estimable lover; but upon the stage, with an audience looking on, Minnie Maddern's young man is unloving and unlovely.

* * *

When I first came in among theatrical things there were a throng of stage-lovers who made the girls' hair curl. There was no blamed nonsense about George Jordan. He was a dark, grave, in earnest lover on the Rochester plan. Ah the girls read "Jane Eyre" and saw George Jordan's image on every page. There was Johnny Mortimer—sweet, boyish-faced little fellow; but he glowed like a candle in a fervent love scene. There was Lester, too swell for anything; he made love with aristocratic eagerness. There was William Wheatley, a dashing cavalry officer on the field of love. There was Frank Mayo; he hasn't got over being a splendid stage lover yet. There was Jim Collier, blonde and beautiful; why, he would wind his arms round his stage inamorata, and gather her to his bosom and kiss her in such dead earnest that every woman in the house under thirty went home and wrote him a love-letter, and every old hen sent him a collar button or a pair of slippers. Then there was Charley Thorne, handsome, impetuous, a trifle too sure of success in his manner; but the ladies looked in his face and at his stunning figure and made up their minds he was justified in anticipating victory.

* * *

But now the lovers that we have—and the lovers we are threatened with—are so many suits of well-made tailor-clothes, and might as well have the wire bowels and papier-mache masks the clothiers hang out with coats and pants on 'em.

The London critics speak of Kyrle Bellew's shortcomings in Mrs. Potter's play. Louis Massen is a very stolid, unemotional lover. Otis Skinner is very much the same. In fact any man who will go to bed with that name when we have Legislatures made to remedy such defects, is wholly incapable of graceful love making.

Robert Hilliard comes nearest filling the requirements of the stage lover; but he must certainly change his hair-dresser before he fills the vacant throne. There is nothing, not even a pink necktie and the bows of a pair of scissors sticking out of the vest pocket that will give such a counter-jumper effect to a man's get-up as to plaster his hair in scallops and loops on his forehead. For years that intensely manny man, Bob Stickney, did up his top-knot in the same fashion; but he was a delightful surprise at Forepaugh's Show the other afternoon. The slapped-down scallops were broken up, and the hair on his handsome head was short and well-groomed.

* * *

I drove up in front of a country hotel one evening, and in the basement was a well-lighted barber shop, and in one of the chairs sat a gawky young freckled-faced bumpkin getting his hair done. I was fascinated, and never moved till the operation was complete. After thoroughly soaking the locks of the customer, the barbar combed it Indian style, straight down over the nose. Then I noticed it was of different lengths—shingled behind and at the base of the temples; there was a long lock at top, then a graduated piece, and I thought the barber was going to cut this lop-sided bang square across. Oh, no! He took the moderately long lock, dipped a tooth-brush in bandoline, glued that hair in a small scallop to the poor devil's forehead, and swept round the end so it came in a graduated Montague just over the left temple; then he sopped the brush in the mucilage, and tackled the long lock; this was brought down and swept with a sharp turn up; came back, over-lapping the first-made loop; turned again, and was formed into a flat curl to surmount its little brother.

I howled. That bucolic beau was the sickest creature you ever saw. The Irishman sponging the horse's mouth came up and said: "You do be's laughing at the felly bevant. Sure he's the landlord's son, but a trifle under wither. Yees might see that be the way he wears his hair."

* * *

I thought of the two Roberts, Stickney and Hilliard, and wished they might hear the hostler's test of brain-power.

But if Bob Stickney has broken up his scalloped hair, he seems to have broken up the intellect of one woman in the land. I believe it was in Detroit (or wherever the Forepaugh show was Decoration Day). Tony Pastor was in the same town, and he went round to the Forepaugh Canvas after he had sung with his own entertainment. He took a seat next a tall blonde girl in rich black attire, and as Stickney rode past he recognized Tony and exchanged salutations. The blonde had a thirteen year-old boy escort, and after some whispering the little fellow opened fire on Tony.

"Is Mr. Stickney a friend of yours?" asked the boy.

"A very old friend."

"He's a splendid rider?"

"He's one of the best."

"Is he a married man?"

"He's a widower," replied Tony.

Now then the blonde chipped in, and, Tony said, asked more questions to the square inch than a census-taker. She captured from our gallant New York manager a fund of information, and showed her drift so completely that when Tony went out he said to Mr. Day, Forepaugh's business manager:

"Stickney's made an awful hit with that handsome girl in jet."

"Well," said Day, "she may be happy yet. Bob's in the swim.

Then Mr. Day took a good look at her, and her beauty and her costume made an impression on his mind. Two days after, in another city, there she was with the boy. The next, and the next, always at the day performance she was present, accompanied by an elderly servant. By easy stands the big company reached New York and opened Tuesday afternoon at Erastina. It had been some time since I had seen Mr. Day, and among other little incidents he told me of the uninterrupted attendance of Mr. Stickney's admirer. Naturally, then, I took an interest in blonde girls in wonderful jet costumes. Sure enough, just after the show began, there appeared the lady—a daughter of the gods in stature, with a fair, sweet face that related the anecdote of her affections as well as the tale of her love the minute Stickney went into the ring.

* * *

The numerous friends of the handsome equestrian want to congratulate him on two things—his parting with the scallops and his meeting with the Jet. The attraction of circus for the Gusher is a matter on record. She will go over to Staten Island often this Summer to see that tip-top show in that lovely locality, and to watch the love-lorn girl's attack on the circus-rider heart; for if true love has a steady friend it's your

GIDDY GUSHER.

Gossip of the Town.

Above is a picture of Jennie Yeamans, whom few dispute as being the brightest soubrette on the American stage. Miss Yeamans goes a-starring next season in Our Jennie, a play especially written for her by Clay M. Greene. She is so captivated with the play that she believes her star is now in the ascendant. Her season opens in St. Louis on August 27.

Frank O. Ireson will be Floy Crowell's leading man next season.

Adelaide Moore sails for England to-day (Thursday).

Marie Dantes is re-engaged for Mlle. Rhea's company.

Charles H. Stanley will be one of the Old Cronies company next season.

W. M. Morton will manage Miner's Newark Theatre next season.

Anna Boyd has been engaged by Rice and Dixey for their burlesque comyany.

Clara Louise Kellogg and Cornelia Van Zanten sailed for Europe on Saturday last.

John F. Warde opens his season in Brooklyn, E. D., on Sept. 12.

Frank L. Bixby has taken the management of J. B. Polk in Mixed Pickles.

Lizzie Goode has been engaged for C. T. Ellis' Gaspard, the Yodler company,

Jennie Williams will spend the Summer at Providence, R. I.

Emma Steiner's new opera will be produced at Springfield, Ill., some time in August.

W. J. Scanlan left on Monday for Rockaway, where he will spend three weeks.

Mrs. E. L. and Bijou Fernandez sail for Europe on July 16.

Arthur G. Thomas, of McCaull's company, will manage We, Us & Co. next season.

Fannie Johnston has been engaged by W. A. Mestayer for his Tobogganing company.

Charles B. Hanford, the past season with Booth, is engaged for the Booth-Barrett company.

Joseph Jefferson opens his Spring tour, arranged by A. L. Erlanger, at Lexington, Ky., on March 19.

Gwynne's Oath, Nelson Wheatcroft's play, opens the season at the Windsor Theatre on August 15.

The sale or lease of two of the most important theatres in the country has been placed in the hands of H. S. Taylor.

Nellie Pierce has been engaged by Byron Douglas for the part of Dorothy in his Domine's Daughter company.

William Candidus, the tenor, late of the National Opera company, sailed for Europe on Wednesday.

Director Stanton, of the Metropolitan Opera House, sailed from Bremen yesterday (Wednesday) for this country.

W. F. Falk, treasurer of the Standard Theatre, will spend the Summer at Neversink, Sullivan County, New York.

Marguerite Fish has been engaged by Scott and Mills as one of the stars of the Chip o' the Old Block company.

Frank McKee, of Hoyt and Thomas' staff, will spend the Summer at North Scituate, Mass.

James Clarence Harvey has signed with Frank Mayo for a part in The Royal Guard next season.

Robert C. Hudson, manager of Fred. Warde, will spend the Summer at West Hampton, L. I.

John Ruddy has been re-engaged by Hoyt and Thomas as business manager of the Rag Baby company.

Mlle. Rhea will not go to Europe this Summer, according to a letter received by a friend in this city.

Harry Sanderson received a cable on Monday announcing the safe arrival in London of Tony Pastor.

Georgie Dickson, Ben Stern and Frank Drew are summering at Riverside on the Sound.

Little Annie Lloyd formerly with the Kiralfys, has been engaged for C. R. Gardiner's Only a Farmer's Daughter company.

O. B. Sheppard, manager of the Grand Opera House, Toronto, is in town for a week or two.

Lizzie Ingraham has been engaged for W. R. Brennan's new musical comedy company which opens its season at Boston on Sept. 5.

Agnes Booth and John B. Schoeffel left on Tuesday for their Summer residence, Masconomo House, Manchester-by-the-Sea, Mass.

Al. Hayman is negotiating with Kate Forsyth for a season of twelve weeks in California.

Sadie Kirby, at present playing the Captain in Erminie, has signed for two years longer at the Casino.

The Academy of Music has now become a regular combination house. Its season will open on August 29. A. J. Murphy is the manager.

H. E. Rand will manage the Scott-Mills Chip o' the Old Block company, which opens Miller's new theatre at Columbus, O,. late in August.

Nelse Waldron is suing Hayden, Dickson and Roberts in the Supreme Court for balance due for equipping Pinafore at the Madison Square Garden.

W. H. Power, of the Michigan Theatrical circuit, is looked for in the city some time this week. C. E. Blanchett, Samuel Fletcher and Mr. Power have a room at Taylor's Exchange.

Entirely new scenery is to be gotten up for Harrison's Silver King company. Albert Yung, scenic artist for Harry Miner, has been engaged for the work.

W. S. Mullaly, musical director of Dockstader's, will spend the vacation with his family at Newport. Mr. Mullaly will return for rehearsals some time in August.

The Way of the World, a new play which John A. Stevens is just finishing, is being negotiated for by an English manager, and will probably have its first production in Great Britain.

Joseph H. Mack has engaged William Harris, last season with Robson and Crane, as leading man for Robert Downing. He has also re engaged Harry Meredith for leading heavies.

Tim Murphy, who is reported to have made quite a hit in Dreams, which closed its season in Providence last week, has been engaged for the Politician in A Bunch of Keys.

Henry E. Dixey is spending a few weeks at New Rochelle. He will begin a long engagement at Hooley's Theatre, Chicago, in Adonis, on July 10. It was at Hooley's that the burlesque was given its first production.

The Casino roof-garden will afford an excellent view of the fireworks on the night of the 4th of July, when a special programme of national airs will be interpreted by Rudolph Aronson's orchestra.

R. J. Lowden, manager of the Avenue Theatre, New Orleans, is in the city with headquarters at Taylor's, booking for the season. The Avenue is a popular-price house, the scale running from fifteen cents to one dollar.

Eugene Canfield, who goes with Hoyt and Thomas next season, doing Rats in the Tin Soldier, after having been for more than five years with Frank W. Sanger, will spend part of the Summer at his home in Utica.

This week the Chicago policeman are having a benefit at the Columbia Theatre, Lillian Lewis appearing in Article 47. It is avouched that nearly $25,000 worth of tickets have been sold thus far.

Next season E. M. Gardiner will have the management of Frank Mayo in The Royal Guard and Nordeck, of George C. Boniface in Streets of New York, and of the spectacle Zozo. His Summer headquarters are at 1162 Broadway.

Frank Broaker, manager for Julia Anderson, has placed orders for printing and lithographs for the new play, Inez; or, A Wife's Secret, with A. S. Seer. The scene sketches are to be drawn by Matt Morgan.

J. B. Polk, with his pants in his boots, is delving in his mining property in Eldorado County, Cal., and enjoying his vacation. Three brothers Polk are interested in the mine. Mr. Polk's season opens in Brooklyn on Sept. 12.

By Jupiter, a new mythological burlesque, by Waldorf H. Phillips, a lawyer of this city, is reported as soon to be produced at a prominent Broadway theatre. Della Fox, formerly with Bennett and Moulton's companies, has been especially engaged.

J. M. Hill started for Chicago on Monday to prepare for the Summer season of comic opera at the Columbia Theatre, which opens next Thursday night with Amorita. F. G. Prescott, manager of the theatre, is at present seriously ill in that city.

A handsome and massive crayon portrait of Anna Langdon, a pretty little soubrette in Edward Harrigan's company, has been offered to the Actors' Fund and will probably be accepted for its rooms. The portrait is the work of Mrs. Dr. Nash.

John S. Murphy, the Irish comedian, stars next season in Kerry Gow and Shaun Rhue, under the management of J. W. Carroll, who has engaged the following company in support: Virginia Marlowe, Ada Shattuck, Sadie Dean, Harold Courtney, Harry Sinclair, F. S. Pierce, Edward Wideman, R. C. Burrows, Dyke Brooke and S. P. Fisher. William Bower goes in advance.

Dell Kellogg, contralto, has not as yet signed for next season. Miss Kellogg's recent engagements have been with Stetson's Ruddygore Company and the Pinafore week at the Madison Square Garden. In both her singing was much commended.

Joseph Frank has retired from the management of the Cleveland Theatre and will assume the management of the new Zozo company the coming season. At the sale of Salmi Morse's plays held at 1162 Broadway on Monday Mr. Frank bought On the Yellowstone.

Kate Forsyth is cabling to Europe at the rate of four and five times a day for a play which has made a great success in England, and which has a part specially adapted to her. It is probable that Eben Plympton will be Miss Forsyth's leading man next season.

Sybil Johnstone and May Waldron have been engaged for Robson and Crane's company. Rehearsals of the new play for the comedians by Bronson Howard will begin in September at the Union Square Theatre, and if successful it will be given a run of sixteen weeks.

George W. Logan, of the Jeffery Printing Company, Chicago, is at the Carleton House for a few weeks, attending to the interests of his concern. He is rapidly closing contracts for next season's printing. The well-known artist, W. H. Crane, is in the employ of the Jeffery Company.

The Summer enterprise of W. H. Matthews and J. H. Bones at the Grand Opera House will end on the 4th of July. Up to the present it has been successful—much more so than their Summer season last year. On July 4 Henry Chanfrau will very probably appear in The Octoroon.

The Montegriffo English Opera company has just been organized. The principals are Pauline Montegriffo, prima donna contralto; Signor De Maina, baritone; Mlle. De Maina, soprano, and Signor Passitt, tenor. Signor Sareno is the musical director, and F. E. Davis the manager.

Ed. Greenwall, son of Harry of that ilk, departs homeward on next Saturday. After sojourning in some favored cities, including Hot Springs, he will arrive in his beloved Galveston in about three weeks. His "absence will be missed" among the standees on the Square.

Adolph Freifeld, well-known to professionals doing business at the old MIRROR Building, 12 Union Square, as "Little Adolph," became a Benedict last Tuesday evening. "Little Adolph" is now a grown man and an employe of the Post Office. He entered the employ of THE MIRROR when he was knee-high.

Rudolph Aronson has renewed the contract with W. T. Carleton for the exclusive rights to Erminie in the West and South, and has also offered him the next opera to be produced at the Casino, The Marquis, for the same territory. Mr. Carleton has also renewed his contract with Messrs. Goldmark and Conried for the exclusive rights in America for Nanon.

Dick Gorman has gone under the financial wing of Jacob Litt, of Milwaukee. Mr. Gorman will appear in his Yankee comedy, by Frank Dumont, entitled Human Nature. The play will be well equipped, and a feature will be a band in Continental uniform. Thomas H. Davis has been engaged as advance agent.

J. T. Ford, Jr., of Baltimore, is in town. The regular season of Ford's Opera House will open on Sept. 5 with the T. P. W. Minstrels, and among the attractions already secured are Ezra Kendall, Jim the Penman, Herrmann, Kellar, Rice, Sweatnam and Fagan's Minstrels, John S. Clarke, W. A. Mestayer, W. J. Florence, Fantasma and others.

Henry Alleyne and Florence Wade, recently arrived from Australia, have been engaged as leading support to Dominick Murray. During last season Mr. Alleyne and Miss Wade starred jointly in Australia in The Great Pink Pearl, having rights to the play in that part of the Antipodes. May Hornby has been engaged for the idiot boy in Mr. Murray's new play, O'Reilly Aboo. E. J. Parker remains as manager for Mr. Murray, a position which he capably filled last season.

On July 11 the new Summer sketch, which has not yet been named, but in which Richard Mansfield takes the character of a French musician and composer, will be produced at the Madison Square Theatre. The author of the play and its name are being kept from the public. The scenes are laid in New York City and at Narragansett Pier. D. H. Harkins and Josephine Laurens will have parts—their first appearance with the company, although they have been on the salary list for some time.

The bookings for John F. Ward's tour in The Doctor (Dr. Klaus) are progressing nicely. Mr. Ward will appear in the unctuous role of Higgins, a part in which he made a hit in the past, Sydney Rosenfeld's best work as an adapter is seen in this comedy, and Mr. Ward will delight the public as its exponent. D. H. Wilson is Mr. Ward's manager. He has shown decided ability in management during the past two or three seasons, and his courteous manner and quiet method of doing business is bringing him to the front. A. L. Erlanger is booking The Doctor.

Jennie Yeamans is pleased to hear that her sister Emily has been promoted in Edward Harrigan's company now en route to California. Nellie Wetherill has been compelled to resign through a painful accident to her knee, and Emily Yeamans will play her parts in The Leather Patch, Investigation and Cordelia's Aspirations. "There are four of us in the family, all girls, including mother—the best of mothers," says Jennie, "and we are all pleased to hear of one another's success. By the way, if Our Jennie proves a success next season—and I have the greatest faith in it—I shall revisit England professionally at its close. I was so well treated personally on my first visit that I long to go again. The breaking up of our home was a blow, as we will be scattered for some time; but we are well assured of a reunion at Christmas."

Wanted for the Coming Season.

Position with a responsible Theatrical Company, by a young man of 18, who is 5¾ feet in height, has a good education, and has devoted past year to cultivation of voice and other preparatory work, but who is without actual stage experience. An opportunity in which an earnest endeavor will result in the acquirement of the art is desired much more than the compensation. Responsible managers of good companies may address C. R. EVERETT, 11 Cortes street, Boston, Mass.

DOMINICK MURRAY CO.

Wanted, the following people: Second Old Woman, Character Old Man, Second Heavy, Second Comedian with good Dutch dialect, and a good Irish Specialty Team, Comedian and Second Soubrette. Salaries which must be low. Silence a respectful negative. Address MANAGER, 64 E. 13th street.

PROVINCIAL.

BOSTON.

The season closed at the Boston Theatre Saturday night after a week of Ranch 10.

Fun on the Bristol was given for a week at the Bijou Theatre, with Louise Arnot as the Widow O'Brien. Miss Arnot is a most capable actress in this line, and indeed gives evidence of doing better things. She is pretty, and musters a brogue that would captivate any audience.

Kellar closed a successful season of legerdemain at the Boston Museum on Saturday night.

The Rice testimonial at the Hollis Street Theatre was a big affair.

The Elmer Dramatic comb. presented Annetta, the Waif, at the Windsor.

The Pirates of Penzance still continue at Oakland Garden.

Fred Stinson was in town last week. He says that next year Modjeska will be seen in Shakespearean roles only.

R. H. Vanderfelt and family are at Brier Neck.

George Schiller is yachting in Boston Harbor.

Manager R. M. Field has returned from Europe.

Coriane and Jennie Kimball are at the Richwood, full of enthusiasm about the success of their season, and quite ready to capture the rest of the amusement-going world at the Boston Museum during the Summer run of Arcadia.

PHILADELPHIA.

It is almost impossible at this season to find any news here. The theatres are closed and deserted. Almost all of the managers are out of town, and the actors who have their homes here are seldom seen upon the streets. We have no place where professionals most do congregate. We had such a place of resort some years ago—a German hostelrie, known to the entire craft, and acclaimed as a sure retreat; but increasing business has robbed it of its cosy comfort, and it is getting to be remembered only as a haven of the past. We greatly need some such place of resort, and I can promise that the patronage will follow. Will not some one undertake it? We want a smart man of the world, liberal in ideas and one who knows Bohemia and its ways. He must be genial but firm, intelligent but taciturn, willing to study the comfort of his guests, and liberal-hearted enough to spend a dollar that several may return. The place needs to be comfortably furnished, and the wall should be adorned with a broken slate. Will the old house again woo "the boys," or will some new man accept this very broad hint?

The Central Theatre is still doing excellent business. The Lilly Clay Gaiety co. was the attraction last week and gave a very good entertainment. The Musical Soiree, which constituted the first-part, introduced several pleasing novelties, the international songs and tableau at the close being especially commendable. Some of the undraped features of the first-part, however, were a trifle raw, and scarcely gave the imagination a chance. The several specialties were commendable. The La Porte Sisters sang several duets with tuneful voice and good execution. Kennette performed his brilliant and dangerous aerial feats and Rice and Barton were funny and entertaining in their Ethiopian act. I was certainly not impressed by the dramatic excellence of The Adamless Eden, but it gave Alice Townsend an opportunity to display her clever acting and afforded Kittie Hill a chance to charm us with some really good singing. Singing, in fact, is the strong point of the co. This week, the last of the season, Sheridan and Flynn, Weber and Field's New Comedy Four co.

The rainy weather has interfered greatly with the Gardens, but whenever it chances to be fair crowds are turned away from Forepaugh's Casino. I was there on Saturday night last, and found standing room only and but little of that. It was the closing night of Pinafore, and, taking it all in all I do not think I ever heard a better performance of the opera. George Appleby has just the sort of tenor voice to be effective in so large a space. Marie Rowe and Emma Ellmer are singing splendidly, and Frank Deshon, who played the Admiral, proved the value of his long experience and excellent training. Pianfore could, doubtless, run for several weeks, but novelty is the rule of the management; so this week we will have The Princess of Trebizonde.

The Mannerchor Garden is waiting to be blessed with good weather, and will render a good account before the season closes. The entertainment this week will be afforded both by orchestra and military band.

Throu's Garden, an old and popular place of resort, of the variety order, located on Broad street, adjoining McCaull's Opera House, was raided by the police on Saturday night last. The raid was caused by the alleged immoral character and practices of some of its frequenters.

Sam. P. Watkins has been in town for several days greeting his many friends here. He informs me that he is putting together a big burlesque co. for next season. He is still debating about the selection of some of his principals, but promises to have an exceptionally strong co.

Joseph Weismborn has been selected as orchestral leader at the National Theatre for the coming season.

CHICAGO.

The Daly co. produced The Taming of the Shrew at Hooley's last Monday, and it has sufficed to fill the house. Ada Rehan's Katharine is much the best performance of any in the cast, and indeed it is no exaggeration to say that she carries the play. Her work is commendable from every point of view, and adds another laurel to the already extensive wreath that winds about this clever actress' brow. John Drew is not strong as Petruchio, but gives a pleasing performance—no more. The rest of the cast, including Messrs. Fisher, LeCheq, Skinner and Clarke, were adequate for the work laid out for them; but all are more or less leaders to the Katharine of the comedy, and to Miss Rehan must be awarded whatever of success the play has gained. The same bill this week. Next week A Night Off will be given, and it is the last of the engagement.

The Palmer co. played to good business at McVicker's in Jim the Penman, which concluded a three weeks' run. This week Saints and Sinners. Margery's Lovers July 4.

The Harrigan co. closed a prosperous season at the Columbia, where it has nightly entertained large audiences in a series of Irish and character comedy, which have made the name of Harrigan famous. This week, Lillian Lewis will appear in Article 47, Camille, Frou-Frou, etc., the engagement being under the auspices of the Policemen's Benevolent Association.

The Bijou Opera co. had a poor week at the Grand, and the theatre will close. Lack of novelty in the repertoire was the cause of the failure of the troupe.

The Casino has caught on with Little Jack Sheppard and the piece will doubtless run through the Summer. Bertie Crawford has become a popular favorite with the patrons in the part of Jack.

The Arabian Nights at the Opera House continues to draw splendid crowds and the glitter and brightness of the show is apparently the chief attraction in the city. Next week several important changes in the cast and some new features are to be seen for the first time.

The People's Theatre has closed for the season. George W. Reed says that it was the best since the house opened, showing a clear profit of $20,000. It may be said that the theatre is undoubtedly one of the best booked houses in the country, new attractions following in rapid succession. The next season begins August 20 with a grand revival of The Silver King.

The Conreid Opera co. begin a Summer season of light opera at the Columbia July 4 appearing in Amorita. The cast will include Costi, De Lorme, Howson, Urban, Adaline Hynes, Louise Branchi and others.

May Waldron, of the Robson and Crane co., is at home in this city resting for the Summer.

Rafael Joseffy, the famous piano virtuoso, is to appear at the Thomas concerts, which begin July 4.

Manager George W. Reed, of the People's, has gone to New York on a vacation, but will do some business while away in bookings for the house.

ST. LOUIS.

All the Summer theatres did a splendid business last week, the rise in the temperature causing light opera admirers to crowd the three gardens.

The Cave brought out the old-time favorite, Pinafore, with a good cast and a pretty chorus. Neal O'Brien, as Sir Joseph played and sang the part remarkably well. George Denham arrived Thursday and took the role, Mr. O'Brien retiring. Denham was cordially welcomed by those who remembered his excellent work of two seasons ago. Louise Searle was a charming Josephine. Alice May made a hit in the part of Little Buttercup. Joe Armand, as Ralph, sang finely. Annie Barnett, as Hebe, was cute. Jack Bell, a native, was noticed by the local critics for his fine voice. George Schackelford, as the Boatswain, was heartily encored for his fine rendition of "He is an Englishman." On Friday evening the drummers, in convention here, attended the garden in a body. William Wolff joined the co. Saturday. Merry War this week.

Ennis and Young at Schaider's Garden have been very successful in their venture. Various cos. have tried to establish themselves in the South-end and have always failed. The Germans predominate in that part of the city, and as they are naturally lovers of good music second-class organizations could never obtain a foothold. The Grand Duchess was elaborately placed on the stage. The cast was as follows: Grand Duchess, Jessie Hatcher; Wanda, Mae Bruce; General Boum, Fred. Digby; Baron Puck, Ferris Hartman; Prince Paul, Pit. Raymond; Private Fritz, George Paxton; Baron Dod, William Smith; Nepoumac, Wallace Bruce; Princess, Anna Ferrell.

The first act was placed in front of the stage on the ground. It is very naturally arranged and looked exactly like a camp with the tents, camp-fires and sentinels. Jessie Hatcher, enters the camp mounted on a war-horse, making a very pretty effect, and Private Fritz, when he departs for battle, rides forth followed by his army. The following acts take place on the stage. Miss Hatcher in the leading role sang the score accurately and gave a dash to the character that won her many friends. Flit Raymond made a charming Prince Pan'. The General Boum of Fred. Dixon was the essence of operatic comedy, and his great song of "Piff, Paff, Puff" gave evidence of a trained voice. As Private Fritz, George Paxton made the best hit of the season thus far. The Grand Duchess will be continued this week by request.

At the Paragon the Arbor Concert co. were encored in the various numbers rendered by the different members. The Berth Family Band was one of the best items on the programme. Anna Wallstrant rendered two or three Tyrolean songs finely. This week the National Ideal Opera co. will appear in The Mikado. It is reported to be a strong organization. Cottie Cranshaw, Lucille Meredith, Ida Sommers, Ada Van Asten, Georgia Carwelline, John E. McWade, W. Norcross, C. T. Barnes, Stanley Fitch, Max Lawrence and a chorus of thirty voices make up the co.

The Broadway and Treyser Dime Museum will be known next season as Juke's Dime Museum and Bijou Theatre. James T. Jukes will still manage it, and there will be two theatoriums.

The Battle of Chattanooga still draws crowds, and James Hannerty, in charge, is arranging some more novelties in connection with the battle.

Asher Castell, stage carpenter of the Standard, built the stage at the Paragon Garden, and built it well.

Eva Davenport, of the Bijou co., has been retired, and Louise Searle takes her place. Miss Davenport sang well and acted neatly during her engagement, and was thought to have given satisfaction to the management, as she most assuredly pleased her audiences. The sudden retirement of Miss Davenport was a great surprise to her friends. She is still on the salary list, and will probably appear later in the season.

SAN FRANCISCO.

JUNE 21.

In last week's race for dollars the Alcazar took first position and held it until the finish. The rule of crowded houses nightly was maintained without fluctuation. Gus Williams and the Alcazar party did it with Oh, What a Night! They propose to do it again this week with One of the Finest and the following distribution of players: Prologue—John Mishler, Gus Williams; Hugh Hickman, Frank Mordaunt; James Eastman, Frank Richardson; Officer Deane, W. Nobles; Ruth Hickman, Mrs. F. M. Bates; Mrs. Mishler, Kitty Belmour. Play—John Mishler, Gus Williams; Hugh Hickman, Frank Mordaunt; Edgar Weeks, E. N. Thayer; Mort Devine, Edwin Foy; Robert Weeks, George H. Trade; Quincy Veal, Charles Morrell; Superintendent Russell, Charles G. Ray; Fred Eastman, W. F. Wyman; Officer McCarthy, N. Williams; Umbrella, F. Julien; Pump, R. Frank; Fighter, G. T. Henry; Ruth Hickman, Mrs. M. F. Bates; Mrs. Mishler, Kitty Belmour; Kate Mishler, Fanny Bowman; Jennie Eastman, Maude Banker. Small audience and the Alcazar are strangers at present, and have been for some time. Williams has two more weeks and two more bills.

Chimes of Normandy was rung at the Tivoli last night to a large audience by these artists: Serpolette, Belle Thorne; Germaine, Laura Clement; Gertrude, Freddie Stockmayer; Jeanne, Tillie Valerga; Manette, Rose Emerson; Suzanne, Mattie Jameson; Henri, Ed. Stevens; Jean Grenicheux, A. Messmer; The Bailiff, M. Cornell; The Notary, Henry Moore; The Register, George Harris; The Assessor, John Roberts; Gaspard, James O. Barrows. There were two acquisitions to the Tivoli family—Laura Clement, whose only appearance here was with the late Thompson Opera co., and Belle Thorne, of the Duff Opera co., who is here only for the Summer.

Dan Sully has reason to rejoice at the cause which brought him hither, his season at the Bush thus far proving a veritable little bonanza. He devotes this his second week to the Corner Grocery, and appearances indicate as prosperous a week as that of Daddy Nolan. Devil's Auction 27.

Held by the Enemy has been taken off at the Baldwin. Esmeralda was put on last night, with Charles Bowser added to the already strong list of players. This is the cast: Old Rogers, Leslie Allen; Mrs. Rogers, Kate Denin-Wilson; Esmeralda, Viola Allen; Dave Hardy, Henry Miller; Mr. Eastbrook, Charles Bowser; The Marquis, W. T. Doyle; Jack Desmond, James Neill; Nora Desmond, Louise Dillon; Kate Desmond, Annie M. Blanche; George Drew, G. D. Fawcett. Mrs. Langtry comes 27, when prices will be advanced to $2.

The California was reopened to the public last night by Manager Jay Rial, who introduced Professor Bartholomew and the educated horses to a very large and fashionable audience. In speaking of Bartholomew Mr. Barnes in the *Call* says: "He has been well rewarded, too, for his skill and kindness in dealing with the noble quadrupeds. Nearly half a million dollars have been poured into his exchequer by audiences in the principal Eastern cities. Bartholomew's life experiences read like a romance. He was born in Erie county, N. Y. From the time he left the farm of his father—who had a great reputation as a subduer of fractious animals—a belief in the possibilities of horse nature has been the guiding star of his life. He followed it through poverty and riches, through evil as well as good, until he has proved to the world that his faith is well founded. The man has an Arab-like fondness for the graceful and tractable animal he has made the study of his life. These horses—there are twenty of them—travel in a specially built palace car, and while Bartholomew does not go to the length of the Roman Emperor who fed to his favorite steeds gilded oats, the equines are well nourished and better housed than many bipeds, supposed to be their masters. A brief description of the show says that the horses do everything but talk, and they do that in their own way comprehensible to the audience. All their actions are by word of command. They understand over four hundred different commands, comprising a vocabulary of over eighteen hundred words. The entertainment is of such a character as to confuse, startle, perplex and break up all existing ideas of animal docility."

W. A. Brady and George Webster have secured the Coast rights for After Dark from Dion Boucicault, and The World from Wallenrod, Osborne and Stockwell.

Fred. Warde is doing a splendid business up North, and I'm glad of it.

Mrs. Laura Mainhall is a very pretty woman—and a moderately good actress.

John Gourlay's Skipped was not a success, it seems, in Australia.

The Alcazar will have Edwin Thorne, July 26, in his new play, A House Built on Sand, written by Harvey.

Our San Francisco talent is being recognized everywhere. Annie Gleason, known as Anita Alameda, has been engaged as leading prima donna at the Opera House in musical Ferrara, Italy.

Kate Denin Wilson has accepted an engagement for next season with Held by the Enemy co.

Louis DeLange, late of the Pyke Opera co., is here.

It is said that Georgia Cayvan will spend the latter part of the Summer here.

Tellula Evans' fine voice will help to make a success of She.

Fannie Wood has gone to her Portland home for the Summer.

Mrs. D. P. Bowers, it seems, has changed her mind and will not visit the Coast as intended.

William O. Wheeler, manager of Dan'l Sully, with his wife and little daughter, leave for Portland to-morrow.

Charley Ray has joined the Alcazar co. for a few months. He makes his appearance in One of the Finest with Gus Williams.

A daily paper gave quite a story last week to the effect that the control of the two Sacramento theatres had passed into the hands of George Wessels, but I hear nothing to confirm it.

The Harrigan scenery is arriving at the Bush, and judging from its quantity the party expects to make a stay with us.

I presume the Alcazar people have noticed the popularity of their treasurer, Will Adams, and would have compelled him to take a benefit long ere this had not their continuous large business precluded the necessity for it.

Helene Dingeon has been invited to sing an anthem during the coming Fourth of July ceremonies.

Rosabel Morrison became quite a favorite with the Los Angeles audience and newspaper critics during the Louis Morrison co. stay there.

Manager Charles P. Hall went to Sacramento last Wednesday in the interests of Mme. Janish, and he spent the rest of the week in Los Angeles.

Alf. Hayman left last week (Tuesday) for Southern California in advance of Held by the Enemy.

Bartholomew's Equine Paradox, which appears three weeks at the California, will play Oakland, Sacramento, San Bernardino, Los Angeles, each one week, and thence to the City of Mexico.

Charles Manbury, who arrived here last week, will spend part of the Summer with us.

In She, which is to be produced after Chimes of Normandy at the Tivoli, Laura Clement will be She.

Oliver West, member of former Baldwin stock co., is here after several years' absence.

Tellula Evans will have a leading part in She.

Harry Gale, of the Tivoli, has been quite ill.

Louis Morgenstern, who was for a number of seasons with the Grismers, has gone to Sacramento to look to it—that Harbor Lights draws good houses.

Lewis Morrison and co., who have done only fairly well in their Southern tour, return to San Francisco this week after nine weeks' rest. They intend to go to Montana via Salt Lake.

It is said that Dion Boucicault is now at work upon a new play for Mme. Rosa d' Erina.

Verona Baldwin gives a reading next Wednesday at Odd Fellows Hall, which, rumor says, is her first step toward the stage.

Robert Eberle was in Sacramento last week with the Langtry party.

George E. Lask is writing a comic opera entitled The Silver Cup, an adaptation, by the way, of La Timbale d Argent.

George Trader's French coachman in Oh, What a Night! is a charming character study. There is room at the top for Trader, and he is headed that way.

Sully dances the hornpipe quite nicely, while Max Arnold was surprised the other night by a lovely floral tribute for his dancing in Daddy Nolan.

Leslie Allen's Old Rogers as a lovely stage picture cannot be surpassed.

Dan'l Sully's present season ends in Winnepeg, Sept. 3 and his Winter season begins Sept. 5.

The Stockton Theatre was closed all last week, as William Foran, one of the proprietors, was shot during a quarrel and died the same night.

Thursday night pretty Louise Dillon took suddenly ill, which caused the dismissal of the Baldwin audience.

Dan Sully was here last in August '85.

Gus Williams has unusually good support in the Alcazar co.

After its season at the Bush The Devil's Auction goes to Australia.

Mrs. Langtry makes her reappearance in Lady of Lyons; then plays A Wife's Peril and Lady Clancarty.

Dion Boucicault begins his next season here August 22 in a brand-new comedy.

It is said the scenery, etc., for Humanity, which is to be given us on July 15 has been received from London.

It is stated that the Orpheum will positively be opened next Saturday evening.

The Pyke Opera co. is on its way to Victoria, and hopes to play a second season at the Portland Casino.

Sam Harrison and his attractive wife are frequently seen at the play.

Armand Barie, the French tenor, was banqueted last week at Irving Hall.

J. P. Reynolds, who has been hunting a furnished house for Mrs. Langtry, left for Sacramento last Thursday to meet the lady fair.

Tellula Evans is delighted with the music which W. W. Furst has arranged for She.

Horace Thomas, formerly with the Call and Post, has become business manager of Our Society.

J. J. Gottlob, Treasurer of the Bush, takes a benefit next Friday night, when The Corner Grocery will be played. If the demand for seats is any indication a packed house is assured.

Loyola O'Connor, who played with the Grismers last season, appeared with the Frederick Warde co. when they visited her home in Portland.

James H. Love has returned from the East.

The Harbor Lights co. played in San Bernardino last night and to-night; thence to Sacramento, opening Thursday night and finishing the week there.

Harry Coad died here 15. He came across the plains in 1850 with the then tragedian, James S. Clark. Coad was sixty-three years old. He appeared here first in 1850, in the old Jenny Lind Theatre; last as a member of the old California stock co. in 1871. He leaves children well grown and in comfortable circumstances.

John Murray thinks The Devil's Auction the only attraction in existence, and his splendid methods are making our people thing he is just about right.

Held by the Enemy opens in Los Angeles 27 for the week.

Bartley Campbell's Siberia follows Gus Williams at the Alcazar.

So it is none other than our own "plain comedian" who dares to play "Old Sport."

Mrs. F. M. Bates appears on the Alcazar stage this week.

The Harbor Lights co. could make a much longer trip than intended, as Salt Lake, Denver and Portland are asking for it.

Laura Clement, the new prima donna of the Tivoli, has a sweet voice. She was the original Germaine.

Mr. and Mrs. Joseph Grismer, Alfred Bouvier, W. O. Wheeler, Charley Hall, Will Bray, George Wessells and Jake Gottlob, were Jay Rial's guests at the California last night.

Dan Sully opens the opera house at Vancouver, B. C., July 10. He plays several return dates on his Northern circuit.

CINCINNATI.

The MacCollin Opera co.'s season of light opera at the Highland House has been entirely successful thus far, and now that the Mikado is on with the greater part of last season's cast, business bids fair to eclipse the record at this popular hill-top resort. Frances Hall, the Yum-Yum of the cast has been ill for several days past, and has been replaced by Bebe Vining. MacCollin's Ko-Ko and Alice Gaillard's Katisha were the features of the past week's performance. The Merry War will follow The Mikado.

Bound to Succeed at Harris' Museum, proved an attractive card during week ending 25. This week the Kernells (John and Harry) in Two Fine Ducks, together with some clever specialty people.

Manager Miles, who is in the city for the Summer, accompanied the Cincinnati Elks to Detroit 23.

Smiley Walker has recovered his health and is once more enabled to frequent Hawley's.

The concerts at Weilert's, given by Adam Webber and his orchestra, are very enjoyable and largely attended. Several of the local managers are said to be losers by the recent failure of the Fidelity National Bank.

The American Co-operative Dramatic Association, under the direction of Business Manager Shaw, has secured the privilege of rehearsal at the Grand, and will open its season at this theatre Sept. 5.

Speaking of play pirates and piracy, the Nellie Free comb. will bear watching, since by the recent admission of one of its leading members, Louis Gossin, of Cincinnati, the repertoire consists of Hazel Kirke, The Phoenix, Hidden Hand and Mountain Pink. The co., which comprises eleven people, under the management of Nelson Compston, has been playing forty-seven weeks, and will close at Maysville, Ky., this week. Nellie Free, the star, is a resident of New Lexington.

Michael Brand, late with the National Opera co., has returned to Cincinnati and is once more acting as director of the Cincinnati orchestra, replacing Louis Ballenberg, who will look after the business management.

James Hutton, who is painting the new drop-curtain at Havlin's, expects to complete his task 15.

The Coney Island management announce an usually attractive programme for July 4.

Manager Havlin, who is in charge at the Highland House during the opera season, has arranged with the local street railroad managers and the fifty cent (regular charge for reserved seat) not only ensures reserved seat, but transportation to and from any part of the city or suburbs as well.

Manager James K. Fennessy is making money on his score-card privilege at the Baseball Park.

Will Fennessy goes to Mt. Clemens, Mich. immediately after July 4.

BALTIMORE.

The Black Hussar closed its second successful week at the Academy of Music on Saturday night. It was the success of the present season, and was given in the matter of costumes and stage-setting in a manner that left nothing to be desired. The cast, too, was most satisfactory, Ed. Hoff in the title. He sang and acted cleverly. It was decidedly the best work he has ever done in this city. Digby Bell's droll humor made Piffkow quite a favorite, and Laura Joyce-Bell, as Barbara, helped the good cause along. Annie Myers and Josie Knapp, as the two daughters of the old magistrate, were charming. The rest of the cast was in good hands, and the chorus was effective. This week Don Cæsar de Bazan is the bill.

Digby Bell and Laura Joyce Bell are to leave the Academy co. after this week.

Rankin Duvall, a prominent amateur of this city, has gone to New York, and proposes to adopt the stage as a profession.

PITTSBURG.

Matters theatrical are at low-water mark in this part of the country. There is absolutely nothing on the Smoky City theatrical carpet that demands serious consideration. Both the Bijou and Academy are closed up for the Summer, and the Opera House will be after July 1. At the latter house Fox's Athletic and Specialty co. gave three performances, beginning 23 to only fair patronage. Why Hilda Thomas should associate her name with this slugger exhibition is something her admirers in this city cannot understand. Walter Desmond, in Damon and Pythias, supported by local amateurs, occupied the house 27, and 29 the testimonial benefit tendered Fred. Parke will take place.

At Harris' last week the Edith Sinclair co. was seen in A Box of Cash. Business fairly good. Under the Lash present week.

The Casino Museum continues to swim along in apparent prosperity. Clark Gibbs is announced for this week.

Manager Ellsler will give up his lease of the Opera House the latter part of this week. Amusement patrons here are extremely sorry to part company with Uncle John.

J. N. Gotthold is at his home in this city, where he will remain for a week or so, after which he will go to New York to prepare for the production of Kiralfy's new play.

Hattie Bernard Chase will open at Harris', July 4, in Rags; or, The Wildcat of Moreland Hollow.

Sheffer and Blakely, who were seen last week at the Opera House, will shortly start out with their own combination, which will be made up of many of the shining lights of the vaudeville stage, including the Jeromes, Hilda Thomas, Seeman, illusionist, and others. They will play at the Academy of Music during the winter.

Manager Webber is this week giving a pocket edition of Peck's Bad Boy at the Casino Museum.

George E. Hamilton has secured a five years' lease of the Braddock (Pa.) Opera House, and will at once begin extensive repairs.

George O. Starr, Manager of the Starr Opera co., was in the city for a few days last week. He reports business with his co. booming.

The following programme of a performance at the old Pittsburg Theatre will be read with interest:

PITTSBURG THEATRE.

Lessee and Manager.....William Henderson
Treasurer.....E. Lare
Stage Manager.....Mr. Harry Lewis.
Scenic Artist.....Mr. Ward
Stage Carpenter.....Mr. Crosby
Prompter.....Mr. Carston
Leader of Orchestra.....Mr. Zittebart
Properties.....Mr. O. Foster

Third night of the engagement of the extraordinary and original artist,

MISS ADAH ISAACS-MENKEN.

Wednesday evening, May 15, 1861.

First time in years of the beautiful 3-act comedy of the

SOLDIER'S DAUGHTER.

Widow Cheerly.....Adah Isaacs-Menken
Mrs. Malford.....Miss Whiting
Susan.....Miss Hardy
Governor Heartall.....Mr. Daly
Frank Heartall.....Mr. Stetson
Timothy Quaint.....Mr. Lewis
Ferrett.....Mr. Maffit
Young Malford.....Mr. Foster
Charles Woodley.....Mr. Powers
Simon.....Mr. Johnston
Geor e.....Mr. Ward
Popular Dance.....M'lle Marie Oliver

To conclude with

ACQUAINTANCE FROM INFANCY.

Harriet, her Woman.....Adah Isaacs-Menken
Belmour, a Studious Gentleman.....Mr. Maffit
Rose, her Woman.....Ettie Henderson
Mrs. Belmour.....Miss Preston

JERSEY CITY AND HOBOKEN.

In Jersey City everything is theatrically dead. In the neighborhood of the old Academy, however, you occasionally hear favorable prognostications on the coming season. Of the building nothing remains but the bare brick walls and an accumulation of timbers and debris; but plenty of men are employed and the work of reconstruction will be rapidly pushed forward. Mr. Henderson is a man with a keen appreciation of business punctuality and, judging by his previous record, will, no doubt, be ready for his opening at the appointed time. The result of his efforts is looked forward to with expectancy by theatre-goers, which class will be largely augmented by the knowledge that the city is at last in possession of a temple of amusement of which it may justly be proud.

HOBOKEN.

At Cronheim's last week a good bill was presented and drew fairly good houses. The bill consisted of Leslie and Collins in a funny sketch entitled Crazy Patch; they are clever people and were warmly received, as was Lillian Wood in her choice collection of songs. George A. Booker and Maude Leigh amused the audience with a conceit entitled Assurance, after which Rosina, who justly prides herself on her voice and stage dressing, tickled the "gods." Frank and Fannie Davis in their sketch, The Old Veteran, had plenty of scope for a display of their versatility, and were followed by Rene in Spanish and Scotch dances and songs. Then came the stars of the comb., Fred. Bryant, Frank Shepard, W. B. Wood and S. G. Beasley, the musical kings, who proved themselves worthy of the title and were received with uproarious applause. This week a fine co. also holds the boards, including Baron Seeman's novelty—Electra. A large audience was present on the opening night and was thoroughly mystified. The Jack Dempsey-McAuliffe comb. of "pugs" appeared 28 in connection with the regular co.

Last Thursday, 23, was a gala night at the Germania on the occasion of the benefit tendered to Messrs. Hammond and Schiller. There was a tally-ho coach, brass band, drum corps, red-fire, wild flowers and John Hammond. And this certainly was enough to turn Hoboken upside down. A host of clever volunteers, in addition to the co., graced the occasion. Satin programmes were presented to lady patrons. Anna Boydon was the recipient of two handsome bouquets. John Daly and Anna DeVere appeared in a funny character sketch and received unbounded applause. James Owen O'Connor, the tragedian, also appeared as a personal compliment to Mr. Hammond, and after a few appropriate remarks gave a reading which was applauded and bouquetted. The Paynes, Alice and William, appeared as did also Mme. McClymont, of the Music Hall, Glasgow, and Rob Roy, the Albino contortionist, and were favorably received. The whole affair, although there was a heavy rain, was a financial and artistic success and must certainly have been very gratifying to the beneficiaries. By the way, I must not forget to say that the stage management was under the efficient control of the veteran Dick Parker.

Quite a number of professionals were present at the benefit among whom I might mention pretty little Earle Remington, bubbling over with fun and filled with admiration for the Giddy Gusher. She goes with Karl the Peddler next season. The vivacious Enid Hart was also present, surrounded by admirers; Al. Decker, Frank Rush, re-engaged with the Two Johns; Frank Woodson, Mai Estelie, Steve O'Donnell, Ed. Ryan, Annie Lee and her sister, and many others.

Cronheim's benefit for the widows and orphans of the H. F. D. takes place 24.

Gantzberg's Comique is running to fair business.

LOUISVILLE.

At the Museum another melodrama, Under the Lash, was the offering. The play has nothing to recommend it, and, barring the educated dog in the cast, the support of "the talented young actor," Walter S. Sanford, was only ordinary. Walter S., the "talented," is about the worst specimen of an actor yet seen upon the Museum stage. This week, Bound to Succeed.

The Elks are preparing for a monster Midsummer Festival at Phœnix Hill Park to be given July 29.

Look out for young Orrin Johnson, of this city, signed by Marc Klaw for the Ellsler co. next season. He will maze his mark.

Signor Jannotta, composer of the new opera, Alidor, is well known here, having taught successfully for several seasons a large vocal class.

Manager Britton wears a property smile, and has convinced himself he does not want to go to the seaside. The Museum remains open all Summer.

Fred. Innes, the trombonist, who made such a hit during one of the big Expositions, tarried in town a few days during the week. He was en route for Nashville.

And now it is said that J. D. Rich and Miss Alt, of the Sam'l of Posen co., were privately married while here, making two weddings in the co. during the Louisville engagement. Is it due to the "glorious climate?"

Judge William M. Finley, of the *Post*, who "does" the amusements during the season, has a bright column daily under the heading "A Trifle Gossipy," in which appear numerous theatrical notes of interest.

Silas Leachman is spending a few days in town visiting his parents. Silas has made quite a reputation as a lyric comedian. During the past season he was singing Ko-Ko with success, principally in the Northwest.

John Warner's benefit at the Masonic, 21, was largely attended. The beneficiary was particularly deserving, having served the public faithfully many seasons, and being in need of funds because of an accidentally broken wrist.

The Grand Central closes season this week. In the co. are Ned Barry, Amy Gordon, Emma La Mause, Monsieur Duval and others. "Bill" Mann, the proprietor, says he will open his new house in September, and it looks as if he means business.

Al. Schlict is still suffering from a cold contracted upon the return voyage from Italy. He will probably be with some of the larger opera cos. next season, under the stage name Signor Alberti. His friends believe he is the coming great basso. Carl Formes predicted a great future for him.

George Monserrat, of this city, joined the Under the Lash party here, playing the heavy parts. Although he has been upon the stage several years he has never appeared professionally here before. The part does not give opportunity for the display of his ability, but he was warmly received.

Dink Merriwether, of the Effie Ellsler-Marc Klaw business force, is resting here at the home of his brother.

There was quite a scare at one of the Under the Lash performances at the Museum. In the handling of the scenery a part of it caught fire, and but for timely action and great presence of mind upon the part of house employes, a panic would have resulted.

Katie Strauss is meeting with much encouragement in her proposed Summer opera season. She made a shrewd stroke in engaging Harry Hilliard, late of the Duff Opera co. He spent quite a time here after his trouble with that organization through Lillian Russell, and will prove a drawing card. Miss Strauss leaves for the East this week.

Great preparations are making for the production of the Burning of Moscow in July and August. The enterprise is under the same direction as the successful Last Days of Pompeii of last Summer. James B. Camp is the business manager and D. F. C. Weller, amusement writer of the *Sunday Argus*, the press agent.

Concerning "Some Reminiscent Stage Chat" in the last issue of THE MIRROR, and reference made to Madame A. Drake therein:—that gifted woman met with some of her greatest triumphs in this part of the country, and to old Louisvillians the mention of her name brings up remembrance of C. B. Parsons, Charlotte Crampton, and James E. Murdoch in his palmy days. Her son, Samuel Drake, once a stock actor of merit, makes his home here, and nothing pleases him more than to discourse of his young days and the stage of long ago. Blanche and Ella Chapman are granddaughters of the once famous tragedienne, whose remains repose in the vicinity of this city.

The rebuilding of a business house suggests recollections of Hamilton Griffin, M. D., before his gifted stepdaughter burst upon the theatrical firmament as a successful star. It was in the classic precincts of this store that Doctor Ham, after making a failure as a medical practitioner, was wont to retail suspenders and collar-buttons, or dilate upon the superior excellence of the pantaloons his father had for sale. With all his pomposity, his bombastic ways and ridiculous pretensions, it must be confessed that the Doctor was ever an indulgent parent to the famous actress through whom the world at large knows of his existence.

CALIFORNIA.

OAKLAND.

Oakland Theatre (Bert Brothers, managers): Monday and Tuesday nights the accommodations of this theatre were not so fully occupied as a player of the rank of Mme. Janish had a right to expect. Those who were present Monday night, however, enjoyed a fine piece of acting in one of the best plays of the French school. Janish is a very strong actress, and one of wide experience, with an excellent reputation in Australia. Her Princess Andrea was throughout the work of a finished actress, and increased in interest with every act. Tuesday night she played Violets, which, notwithstanding it has been the most successful of her repertoire elsewhere this season, drew a poorer house, if possible, than Princess Andrea. The remainder of the week the house was occupied by the Vernon Dramatic co., an amateur association, who play for charity benefits. They gave The Ticket-of-Leave Man. The proceeds must have been very small that were given to the Home for Destitute Children, if we can judge by the houses.

We also had another charity entertainment last week. Dan Morris Sullivan's Mirror of Ireland entertained audiences whose number was limited only by the capacity of Germania Hall. The panorama exhibits the best known and characteristic bits of Irish scenery, and the incidental jigs and songs, reels and specialty business hits the fancy of the people. The proceeds were tendered to the Parish of St. Patrick, in West Oakland.

Personal: Mrs. Langtry wants to make Oakland her home, and as the people are anxious to have her she will probably be warmly received at the theatre this week.

LOS ANGELES.

Grand Opera House (Harry C. Hyatt, manager): Harbor Lights was presented by the Osbourne-Stockwell co. to big houses June 14. Decided success. Held by the Enemy this week, 27.

SAN DIEGO.

Leach's Opera House (J. M. Ashbaugh, manager): Louis Morrison, supported by his daughter Rosabel June 12-13, presented The Galley Slave, A Celebrated Case and Won at Last. Full houses ruled throughout, and the performances gave entire satisfaction. Mr. Morrison is well known in this city and always meets with generous patronage. The Alcazar co., from San Francisco, presented Harbor Lights 20.

SACRAMENTO.

Clunie Opera House (H. S. Church, manager): Week of 13, McAllister, the illusionist, accompanied by Jaguarine, the female fencer, to meagre houses. McAllister occupied the stage the greater part of the evening, while Jaguarine, the best part of the entertainment, was allotted only a few minutes. She is certainly the "Queen of the Rapier," and her bouts with Fred. Engelhardt elicited much applause. Janish followed 17-18 in Princess Andrea, Camille and Violets. Madame appeared the same dates as Mrs. Langtry, and the first evening had a very good audience. Second evening, crowded house. Langtry had quite the reverse. There is much to commend in Janish. She is really an actress, although the English language impedes her delivery of rapid sentences, and the effect is somewhat marred by the slow pronunciation; yet the accent has a charm about it that stones for all. The support was good.

New Metropolitan (H. S. Church, manager): We had Mrs. Langtry 17-18 and matinee, supported by Mr. Cogglan and her own co. If her reception by the Sacramentans is a criterion, I do not predict a successful California tour for the Lily. The audience the first night was very large and fashionable, and although very critical, was good natured and ready to overlook and excuse slight mistakes and attribute much to her English ways. Her appearance in the first act of A Wife's Peril was greeted by the customary applause courteous. The rest of the act was received very coolly. The second act was less fortunate than the first, and the irrepressibles in the gallary began quietly to give vent to the suppressed feelings of the dress-circle. In the third act, where the actress swoons and falls over the stand of flowers, striking the upper part and caroming on the moss-bank, turning completely over in an awkward manner, there were some open expressions of disgust, and many who went out "to see a man" between the third and fourth acts forgot to come back. The second night there was only a moderate house to see The Lady of Lyons.

To tide over the vacation, Manager Church will form a stock co. composed of the best talent obtainable.

Mr. Murray, advance agent of the Devil's Auction co., is here on business.

Tellula Evans, who made her first appearance here in the Spring with the Pyke Opera co., is engaged for a leading part with Gus Williams.

Ticket-Seller H. Henry, of the New Metropolitan, has returned from a vacation spent in Southern California. He is much improved in health.

L. A. Morganstern, agent for Harbor Lights, has adorned the outer walls of the city with chromos.

R. M. Eberle, a San Francisco manager, came up to meet the Langtry co.

Prof. Bartholomew has secured a date at the Clunie for his Equine Paradox.

COLORADO.

LEADVILLE.

Arena. Robinson's Circus drew crowded tents June 22.

CONNECTICUT.

BRIDGEPORT.

Wagner's Summer Theatre: The people who did the best to please the patrons of this resort week of June 20 were Carrie Edwards, Billy Chase, Katie Montrose, Billy Wilson, Nina Bach, John D. Griffin, Ada Boshell and Leston and Eurardo. Business good all week considering rainy weather.

Monday, 27, Fanny Herring and co. in the Spanish Spy failed to open owing to one of the leading men falling asleep at his hotel. The co. did not know the hotel where he was stopping, consequently he could not be found. The audience was dismissed and performance postponed.

DISTRICT OF COLUMBIA.

WASHINGTON.

La Belle Helene was not a

liberal use of the three P's—painter, plasterer and plumber—things will be in good shape for next season.

ILLINOIS.

JOLIET.

Opera House (R. L. Allen, manager): Lillian Lewis presented Article 47, June 21, to a very fair and certainly appreciative audience, especially when the hot weather is taken into consideration. The entire co. seemed to be first-class artists in their respective parts. Miss Lewis was frequently encored in the leading role, Cora. Miss Lewis promises to return next season and give us The New Magdalen. This closes our season, and repairs to the house are in order.

INDIANA.

LAFAYETTE.

Sells Brothers' Circus with a Wild West attachment showed June 18 to rather small audiences. In the evening the performance was prematurely ended by a wind which came up when about two-thirds of the programme had been gone through and which strained the ropes severely. Many were badly frightened, but nobody was hurt.

EVANSVILLE.

Albecker's Ice Palace: Manager Lawrence presented another good variety bill last week, and had fair houses, retaining Zitella and Flynn and the Mackleys, who are great favorites. Willard, the Delanos and Lottie Forrest have also established themselves in public favor.

MASSACHUSETTS.

NEW BEDFORD.

I have been patiently waiting for a peg to show itself upon which to hang a few lines for THE MIRROR. The peg is Barnum's Greatest Show on Earth, which exhibited June 18. Anyone who would growl at Barnum's show would grumble at the sheriff who was to hang him.

Since I wired you the great success of Mrs. Omey's benefit, May 23, there has been absolutely nothing worth writing about. The Opera House is being cleaned thoroughly and a few alterations made, and the house will be delivered to the new manager, John S. Moulton, in excellent condition.

What will be done with the People's Theatre seems to be a conundrum, and the present foggy weather is too depressing to try to answer it.

The two horse railway lines here have consolidated, and numerous changes have taken place in the running of cars, but whether it will affect the patronage at the two houses will be shown next season. Certain it is that the accommodations for reaching the skating-rink are not so good, but people who are crazy on polo are independent of horse-cars. It is different with theatricals. People who go want plenty of locomotive accomodation, and growl if the management doesn't give them a chromo. There is no intimation yet of a revival of last Summer's tent show, and the people of New Bedford can go to bed every night at seven o'clock confident that they will lose nothing thereby.

SPRINGFIELD.

The Musee: Pinafore concluded a fairly prosperous four-night run June 22, and was succeeded by Olivette, which did a good business, notwithstanding that it has been sung here more times than any other opera, except perhaps The Chimes. It will be continued to the close of the co.'s engagement, 30. Dan Packard's drolleries and the sprightly work of graceful Annie Leaf again call for special mention.

Carl Nau, musical director of the Musee Opera co., left 22 for Philadelphia to join the Alfa Norman party. His place is capably filled by John Hanan, of Hartford.

Adele Reno and Annie Leaf also withdrew 25. Bessie Grey, who has been identified with the Gray Opera co., has taken the latter's place.

Dan Packard tells me that after July 1 the co. will be known as the Standard Opera co. He has a third interest, his partners being O. W. Kyle and Manager Arnold.

Miller, Stowe and Freeman's Ten-cent Circus will show on Hampden Park, July 13-14.

Barnum, always fertile in resources, struck a new method of advertising here last week. Captain Paul Boyton took an eight-mile swim in the Connecticut from Holyoke to this city on Sunday. Early in the morning a launch, containing, among others, Captain Boyton, Agent Strebig, Frank Morgan, the equestrian, and Holyoke and Springfield press representatives, steamed slowly up the river. the Captain in the meantime amusing his guests with a vivid recital of his adventures on land and sea. Arriving at Holyoke he donned his rubber suit, and, lighting his cigar, paused on the brink, not unlike Cæsar upon the Rubicon. Two hours and ten minutes after his plunge he reached this city. During his passage he ate dinner and discharged a large number of rockets and bombs. Fully 20,000 people watched him from the banks.

TAUNTON.

Delavan's Tent show week of June 20 to big business. Performance good for the price.

The dramatic season just closed was the most successful in years. We have been visited by 59 cos., giving 102 performances; 71 to large, 16 to fair and 15 to small houses. Among the new stars appearing were Roland Reed, Floy Crowell, Lotta, Charles A. Gardner, Helene Adell, Richard Mansfield and Ullie Akerstrom. The season of '87-8 opens about August 29.

Music Hall is to undergo a thorough renovation during the Summer, several new sets of scenery are to be added and the old retouched.

The Frank Coles Comedy co. is reported stranded at Attleboro, Mass.

Mr. Delavan intends having a full circus next season.

In closing this, my eighth year, as your correspondent, I take this opportunity to thank Local Manager White and all travelling managers for many favors.

NORTHAMPTON.

Mr. and Mrs. George Henschel and the Beethoven Club of six soloists rendered a fine programme at Social Hall 20. Mr. and Mrs. Henschel sang admirably. Wolf Fries' solo on the violoncello was magnificently given and went with great applause. The flute solo by Mr. Heindl was quite a novelty.

FALL RIVER.

Following is a summary of the past season at the Academy of Music, each engagement being classified as fairly as possible: Roland Reed, Sept. 1, good; W. J. Scanlan, 3, large; Clarke's Ten Nights in a Barroom, 4, fair; Edmund Collier, 6-7, small; Daly's Vacation, 11, large; Crossen's Banker's Daughter, 13, fair; T. P. W. Minstrels, 14, large; A Rag Baby, 15, fair; Mlle. Rhea, 21, large; Pat Rooney, 22, fair; Peck's Bad Boy, 24, small; Howard Athenæum co., 26, large; Henry Chanfrau, 28, small; James O'Neill, 29, large; Denman Thompson, Oct. 1-2, good; Frank I. Frayne, 4-5, small; Annie Pixley, 6, packed; Listeman Concert co., 8, small; Lizzie May Ulmer, 13-14, small; Kindergarden co., 15, fair; M. and B.'s Black Crook 22-3, large; Oliver Byron, 25, large; Storer's U. T. C., 30, large; Bennett and Moulton's Opera co. (reduced prices), Nov. 1, week, packed; Haverly's Minstrels, 8, large; Barry and Fay, 10, small; Herne's Minute Men, 11, small; Rindergarden co., 15, small; Redmund-Barry, 25, large; Shadows of a Great City, 26 27, packed; Lotta, Dec. 2, large, Clark and Rategan's Female Minstrels, 4, small; Bunch of Keys co., 15, good; McN., J. and S. Minstrels, 22, large; Lizzie May Ulmer, 25, large; Michael Strogoff, 28, large; Charles A. Gardner, 31-Jan. 1, small; Sol Smith Russell, 4, small; Lawrence Barrett, 5, large; Devil's Auction co., 12, large; Tony Denier's H. D., 17, small; Louis Aldrich, 18, good; Duff's Opera co., 24, large; Claire Scott, 22-9, small; Wages of Sin, Feb. 3-4, fair; Morrissey's Hibernicon co., 5, small; Two Johns, 9, large; Power's Ivy Leaf co., 10, large; Effie Ellsler, 15, good; Zozo co., 21, small; We, Us & Co., 22, large; T. P. W. Minstrels, 28, large; Murray and Murphy, March 1, large; Tony Hart, 5, fair; A Tin Soldier, 9, small; Rose Coghlan, 11, small; Beatrice Lieb, 12, small; Harrigan's Hibernian co., 14, small; Lizzie Evans, 16-17, small; Wilson Barrett, 18, large; Siberia Opera co., 19, large; McCaull Opera co., 23, fair; Genevieve Ward, 25, fair; Daly's Vacation, 29, small; Alone in London, 30-31, good; Two Tramps co., April 2, small; Joseph Jefferson, 4, large; Stetson's Opera co., 5, large; Sheppard's Night Off co., 6, small; Dan Sully, 7, fair; B. and M.'s Opera co., 11 week, packed; Horning's Hoodman Blind co., 18-19, small; Richard Mansfield, 21, small; Casino Opera co., 22, large; Taken from Life co., 23, small, Lights o' London co., 26, large; Local Pirates of Penzance co., 28-30, good; Fanny Davenport May 3, large; Margaret Mather, 6, large; Haverly's Minstrels 7, large; Hanlon's Fantasma co., 9-10, fair; Edwin Booth 13, large; Mme. Janauschek, 16, fair; Boston Museum co. in Held by the Enemy, 17, large; Joseph Murphy in Shaun Rhue, 23, packed.

Ninety-eight engagements were played, with a total of 152 performances, of which 94 were local, 19 matinees and 15 return dates. Edwin Booth in Shadows of a Great City and Joseph Murphy had the three largest houses. Classified, the performances were: Opera, 24; drama 43; comedy, 20; absurdities, 15; tragedy, 7; concerts, 7; variety, 4; spectacular, 5; minstrels, 6; lectures, 3; pantomime, 3; miscellaneous, 15.

Travelling managers and local manager Burrell have my thanks for favors during the past season and I wish them, all, much prosperity for the season of 1887-8.

MILFORD

J. C. Rockwell's People's Theatre co., under canvas, closed a successful week's engagement June 25. The co. gave the best of satisfaction.

LYNN.

Music Hall is closed for repairs, and people are looking forward to the advent of the big Barnum Show 14.

The Point of Pines, more beautiful than ever, is open for the season.

A member of Atkinson's Bad Boy co. writes me an account of a funny incident that happened to them. When it was time for the curtain to ring up last Thursday night in Lyndenville, Vt., it was found chained down and locked with a good-sized padlock. As the man who held the key had "gone out of town" they were forced to break the lock, which they did, with much difficulty, in about three-quarters of an hour, and a large audience was made happy.

Maude Banks is the guest of Mrs. Grace Oliver at Red Gables, Swampscott.

MICHIGAN.

DETROIT.

Theatricals are decidedly dull just now, as the regular season closed two weeks ago, and since then there has been nothing, except the benefits of Treasurer Salter and private Secretary Alternage. The latter occurred week before last, and netted a good round sum. Treasurer Salter's benefit took place 21, and his friends —who are legion—although they might not have been there in person, still sent a proxy in the shape of a silver dollar and enough tickets were sold to fill the house.

The first annual reunion of the Elks was held here Friday and Saturday, and the town is full of them. Friday afternoon they took a trip on the river, and Saturday evening held their banquet which was a grand affair. They succeeded in painting the town a crimson hue. There were representatives from most all the lodges in every State.

Work is being pushed rapidly on the Detroit Opera House, and it will probably be completed by Sept. 1.

OWOSSO.

Salisbury's Opera House (F. Ed. Kohler, manager): The Tavernier co. closed its week's engagement June 18. Cheap prices did not draw the crowds that were expected; business only fair. The co, as a whole were well received. Clarence Holt and Margaret Tennant as Mr. and Mrs. Honeyton in the one-act comedietta, A Happy Pair, received the applause they merited. In the Private Secretary, which closed the bill for the evening, satisfaction was not so general as on the previous nights.

MINNESOTA.

ST. PAUL.

The Grand Opera House is closed for the present. Nothing in the dramatic or musical line to chronicle. June 23, St. Paul High School graduating exercises drew a fine audience. A very creditable entertainment. Many of our citizens are off to the lakes for a pleasant sojourn during the heated term.

Picnic excursions to the lakes, boating and fishing, baseball games, etc., take the place of indoor amusements for the nonce.

The Dime Museum is doing a good business.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Clara Louise Thompson and co. 11. Small house. Miss Thompson sustained the role of Julia in the Hunchback, and was well supported by Mrs. McFarland as Master Walter, Edward Wodiske as Clifford and Edward Wight as Fathom. The debutante made a very favorable impression.

MISSOURI.

KANSAS CITY.

There was a large audience in attendance at the first presentation of Iolanthe by the W. A. Thomas Opera co. June 22. It was expected that the co. would give a good performance, but the audience was disappointed. The opera was staged in an excellent manner, and was the subject of kindly criticism. Maurice Hageman, the stage manager, was the supervisor of the setting. Taken as a whole, the performance was an exceedingly smooth one, especially the choruses. The cast was as follows: Lord Chancellor, Edward Temple; Earl of Mount Ararat, George H. Broderick; Earl of Tolloller, Thomas Christy; Strephon, Harry Rattenberry; Private Willis, H. B. Reeves; Queen of the Fairies, Emma Mabella Baker; Iolanthe, Mabel Haas; Phyllis, Ida Mulle.

Mr. Temple's Lord Chancellor was amusing, but he was in bad voice, owing to a severe cold. The catch verses in the second act took immensely, especially the local gags. Mr. Rattenberry's Strephon is hardly as pleasing as his part in the Merry War. Mr. Broderick bore off the honors of the evening, both in song and action. He has become a great favorite. H. B. Reeve's Private Willis' song was sung with success, and he received a recall. Miss Haas has a poor part in Iolanthe, but sung capitally. Miss Haas' voice has proved a revelation in sweetness and power. Emma M. Baker made a happy Fairy Queen, and made much of the Gilbert humor in the part. Miss Mulle's Phyllis was a clever interpretation, and she made quite a hit. The vocal score of Phyllis' part is pitched a little too high for Miss Mulle. The Earl Tolloller was sung in a capable and pleasing manner by Thomas Christy.

SEDALIA.

Opera House (H. W. Wood, Manager): A. R. Wilber's Comedy co. played to a succession of large houses, the week closing June 25. Ten and twenty cents. Copywrighted repertoire.

Genevieve Rogers, of the Wilber co., left for Chicago, 24, after the performance, on alleged summons to sick bed of her mother. The lady had been indisposed for the last two nights of her stay, but managed to play.

BOONEVILLE.

Professor Leon's Ten-cent Pavilion Show pitched tents June 13 and played all week to large audiences. Music furnished by Booneville Band. Everybody highly pleased.

HANNIBAL.

Arena: Being a cold, rainy day, Sells Brothers' Circus drew but poorly June 24. The Wild West part deserves especial mention.

MONTANA.

BUTTE.

Grand Opera House (John H. Maguire, lessee): Frederick Warde opened 20 in Galba. Fair house. Virginius 21; full house and much enthusiasm. A successful week assured.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): The engagement of Jeffreys Lewis June 17-18 was one of the fine artistic successes of the season. Owing to the excessive heat the audiences were small. Forget-Me-Not, which was the opening bill, is a play for which Miss Lewis has particularly adapted herself. I cannot imagine anyone excelling her in this part. The close of the third act is a severe test of her emotional powers. Support fine. Harrigan's co. 21-2.

Arena: Howe's Circus has exhibited to packed tents the past two weeks' at ten cents.

HASTINGS.

Arena: Robinson's Circus came June 15, and exhibited to immense crowds.

Manager Taggart, of the Kerr Opera House, leaves July 4 for New York to remain a month or six weeks. His headquarters will be at Taylor's Exchange.

NEW HAMPSHIRE.

EXETER.

Work is progressing on the new Opera House, being built by Manager Wingate. Andrews' Michael Strogoff co. will open the house Sept. 15.

Mora and Fred. Williams, who have been playing in Newmarket the past week under the management of J. D. P. Wingate, enjoyed a fishing excursion to Newcastle, Friday, in company with Mr. and Mrs. Wingate. They brought home seven or eight dozen fish besides several rock cod.

Mora played to large business at Newmarket, and Saturday night not a seat was to be had in the house after 8 o'clock. During the play, Jack Sheppard, a basket of flowers, three feet high, was presented to Mora by Superintendent Nichols, of the Newmarket Manufacturing Co., in behalf of the citizens. This little lady is a great favorite there. The co. closes its forty-three weeks with this performance.

NEW YORK.

BUFFALO.

The Court Street Theatre is the only house now open. T. J. Farron's Soap Bubble, last week's attraction, drew very well, the evening houses always being crowded. Good matinee attendance. Topack, Steele, Harrington and Johnson's World of Novelties this week.

Doris and Colvin's Circus drew a large number the opening night last week, but attendance was cut down the next day by rain.

T. J. Farron's season closed June 25. He will spend the Summer at his home here. Friends took the Soap Bubble co. for a river trip one afternoon. The yacht brought them safely back in spite of the heavy load of fish captured.

SYRACUSE.

Grand Opera House (Jacobs and Proctor, managers): Smith's U. T. C. co. closed the season at this house and also a prosperous week June 25. The season has been a most successful one. Manager Chenet and Treasurer Plummer are worthy of much credit for their efforts. A most enjoyable concert by the Syracuse Apollo Club is promised the large audience which will attend the testimonial entertainment to be given 29 for the benefit of Manager Chenet and Treasurer Plummer.

Pauline L'Allemand visited her parents in this city last week.

Frank and Lillian White are visiting Mrs. Jennie Candee in this city.

George Chenet has secured a position at Proctor and Soulier's Theatre, Wilmington, Del., as press agent.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Topack, Steele, Harrington and Johnson's Novelty co. did a fair business last week. Little Flossie Edwards, in her specialties, carried the audiences by storm. Her act is beyond the average, and she is without a doubt one of the greatest child artists upon the stage. Topack and Steele sustained their well-earned reputation in their break-neck song-and-dance. This week Boston U. T. C. co. three nights. Hart's Karl's Promise co., three nights. Next, J. W. Ransone in Across the Atlantic.

R. Stuart Taylor, stage manager of the Academy, is up for a benefit 22, at which time Mr. Taylor will present his new comedy, entitled The Afflicted Family. The play is in the class of Nancy and Co., and its production is awaited by the many friends of the author, who are firm in their belief that it will score a success.

BROOKLYN, E. D.

The Sheridan-Flynn Comedy co. drew packed houses last week at Phillips' Pavilion. Nelson and Lenton Comedy co. drew very fair house.

On Monday, 27, the Grand Theatre was very well attended, the attraction being Good as Gold. This is a fine drama. Edwin Browne is the author as well as star.

Caleb Weglon, who this season has done a great deal toward making Mr. Proctor's Novelty Theatre a success, takes control of Mr. Proctor's Hartford house next season. His many friends are very sorry to lose him, but will wish him every success in his new field.

AUBURN.

Academy of Music (E. J. Matson, manager): Petrie and Green's Comedy co. gave an excellent entertainment to a good-sized audience June 20.

UTICA.

H. E. Day has been reappointed manager of the Opera House. During the past year Mr. Day has officiated in the capacity of manager to the entire satisfaction of the theatre-going people of Utica. He has given them a high class of attractions and the latest things in opera and drama. Your correspondent is indebted to him for many favors, and takes this opportunity to congratulate him on his reappointment.

AMSTERDAM.

Potter Opera House (N. S. Potter, manager): Beebe and Lawton's concert co. came June 21 to large and select audience. All present enjoyed a rich treat as the singing was the finest heard here in many a day.

Arena: Miller, Stowe and Furman's Circus came 22-3 to large business, showing to 20,000 people, despite inclement weather. The performance was excellent. James Robinson is with the troupe.

ELMIRA.

Madison Avenue Theatre (W. C. Smith, manager): Jennie Calef, in American Princess, Little Detective and Little Muffets June 20, week. Business good latter part of week. Miss Calef undoubtedly has much talent, but it is of the mediocre variety, and she will never be what she expects—a great soubrette. Her co., with the exception of Charles W. Charles and Harry Leonard, is poor.

Henderson Gaylord, treasurer of the Madison Avenue Theatre, has, as agent, taken a five-years' lease of that house. "Gay" is of the right sort of metal to make the house extremely popular.

Frank Lawton will star in Felix McCusick, Sol Smith Russell's play, during season '88 9.

Caprice Van Liess, a bright little soubrette, is rapidly going to the front.

Jennie Eustace, of the Madison Square Theatre, is spending her vacation at her villa in this city.

W. C. Turner will have a ten-twenty cent co., headed by Pauline Parker, on the road next season.

E. E. Hume, manager of the new play, Russia, tells me that it will see the light of day either at Niblo's or the Windsor early in September.

BATAVIA.

Harry C. Ferren, manager of the Dellinger Opera House, is at Niagara Falls, where he is preparing to give Pinafore with local talent.

George J. Weiss has returned home after forty-two weeks' season with Boniface's Streets of New York co.

The Philharmonic Club gave an open-air concert at Charlotte-on-Lake Ontario June 29. An excursion was run from here.

SENECA FALLS.

Preparations are being made for the production of Fantine by local talent. Miss Seigfried has her hands full in attending to the details.

Haines Brothers closed the season at the Cayuga Lake Park on Friday last, and Mr. Alliger, the manager, will open with a vaudeville co. on Friday next. The dramatic co. were satisfactory, but did not draw on the masses. A. G. Haines fulfilled all obligations, and the members left town on Sunday and Monday.

ROME.

M. J. Murphy, agent for Ivy Leaf co., was in town last week rehearsing a co. of amateurs for the production of Colleen Bawn.

WATERTOWN.

Music Hall (S. L. George, manager): The Hotchkiss Family, of Rochester, gave a very pleasing concert to a good-sized audience June 20.

HORNELLSVILLE.

Forepaugh's business June 22 was limited only by the size of the canvas, and the conquest was complete. The parade was considered the finest ever put upon our streets, and beyond a doubt had much to do with receipts. Many violated promises of some of Forepaugh's lithographers in the matter of complimentary tickets for window privileges are engaging the attention of the local papers.

GENEVA.

Linden Hall (M. Hennup, manager): Cal Wagner's Minstrels come 2, and will close the theatrical season here. Barnum's dissolving views, 21, were under the management of M. W. Hennup and were poorly attended.

OHIO.

COLUMBUS.

Professor O. R. Gleason had a successful week at the Park and knocked out a large number of unruly horses.

At Eichenlaub's business is always big, the Electric Three being the strong card last week. Arrivals this week—Emerson and Clark, D. Alberti, the Branfords, Sadie Lorraine and Mortimer and Sanford.

The McAllister Comedy co. will open a two weeks' engagement at the Metropolitan, July 4.

W. W. Black has signed a contract with the Bryant and Richmond Keep it Dark co. for next season.

T. C. Orndorff, the Worcester, Mass., correspondent of THE MIRROR is in town shaking hands with old friends. He says he passed the 150,000 notch Sunday.

The 2,500 chairs for the new Grand are being put in, and the house will be one of the handsomest in the State.

Manager James Miller is home after a three weeks' jaunt with the Miller, Stowe and Freeman Circus. He reports splendid business.

Will H. Lewis, one of the most popular attaches of the "Met," sailed Saturday for a three months' pleasure trip through Europe.

Tom Lewis, the baritone, has had several fine offers for next season, but has not signed as yet.

The boys report the Elk reunion at Detroit a grand success and the most pleasant meeting in the history of the order. Ohio has captured the next one, and the horned beauties will assemble in full force at Cincinnati next June.

The State Music Teachers Association's Convention will be held here this week, and numerous concerts and recitals are announced.

The Pavenellas are filling an engagement at Hassenauer's Summer Theatre, and have made a good impression.

DAYTON.

Memorial Hall: Taming the Shrew and the laughable farce, Loan of a Lover, were given by the Home co., June 21, to splendid business. Eleanor Carey and W. A. Whitecar, as Katharine and Petruchio, surprised the most sanguine expectations of their many admirers. It is the general opinion that they excel in heavy roles. The largest audience of the season witnessed the production of The Guv'nor, 25, and all were amply paid for their presence. The comedy is one that caters to the taste of the patrons of this theatre, and in addition it was the first time this popular Wallack's Theatre success was ever played in this city. The result was that the audience was of such huge proportions that the S. R. O. sign was dusted off and flung to the breeze. Charles Kent, as Mr. Butterscotch, was most natural, and assumed the dignified and harmed (?) husband most acceptably. W. A. Whitecar drifted into comedy, and as the stuttering son, Freddy, elicited much laughter. Parts of this character are generally overdone, but Whitecar just gave us enough of the "tu-tu" to make us wish for more. Wash Melville, as Macclesfield, the boat-builder, took the audience by storm. His make-up was indeed a "work of art," and when his mug was first made visible the audience fairly went wild and applauded for fully two minutes. So much for comedians of the old school, who invariably pay such close attention to detail, and are always painstaking. Will Lackaye had little to do as Theodore, but did it well. The Mr. Toddy of W. F. Blande, and the Gregory of W. B. Royston were well assumed. Grace Raven as Kate, and May Wolcott as Carrie made a beautiful appearance, and added greatly to the splendid performance. Mrs. J. Clinton Hall as Mrs. Macclesfield, Alice Mansfield as Barbara and Florence Foster as Aurelia were quite at home in their respective parts. The latter is most too suggestive with her shoulders. The settings were fine. Act II., the Boat House, was painted for the production, and reflects the highest praise on scenic artist George Talbot.

Manager Larry H. Reist, who has been absent from the city during the past week with O. R. Gleason, the horse-tamer, has returned.

Eleanor Carey witnessed The Guv'nor from t'other side of footlights.

The Criterion Opera co. who have been rehearsing here during the past two weeks open a six weeks' engagement at the Grand 27. The co. is headed by that popular comedian Milton Aborn.

The Guv'nor will be repeated at the Home on the evening of July 4.

The Dayton Elks who attended the reunion have returned and speak in the highest terms of the Michigan B. P. O. E.

May Wolcott sang "Coming from Market" in Act II. of The Guv'nor, and rendered it in such a manner as to receive a triple encore.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): The production of the new play, Among the Pines, last week, was followed by yet another new drama, from the pen of Sidney Brown, the actor, Wednesday, June 20, entitled A Shadow on the Hearth. Although the play is constructed in well-worn grooves and of familiar material, yet it has the merit of freshness and originality in its treatment. The situations are admirably wrought out and the grave and gay are so nicely blended that each gives relief and enter to the other. A happy vein of humor pervades the piece, admirably acted by Mr. Brown himself, in the character of Cupid, a second and better edition of Hector in Led Astray. Henrietta Crosman, as Margaret Meadows, has some very effective lines and strong situations, and Annie Crosman as the blind sister gave a pathos to her lines which went to the hearts of the audience. Too much cannot be said in commendation of the performance of Eleanor Merron in the exacting role of Florence Featherly. She went to the verge of comedy, approaching the burlesque, without at any time overacting. Her appearance, tone and delivery were in great good taste. It is sufficient to say of the remaining people in the cast, Archibald Cowper, Charles Norris, Clarence Montaine, DeLoss King and Mary Bankson, that they fully sustained the reputation their creditable work has gained them in our city.

A "jay" co out in California has pirated the game "Among the Pines," the copyrighted title of W. R. Wilson's new play. Legal steps have been taken to enjoin the performance.

I acknowledge courtesy of Manager Webb, of the Warren (Ohio) Opera House. A beautiful theatre, excellently managed.

TOLEDO.

Pavilion, Presque Isle: The Wilburs have been giving Girofle-Girofla every afternoon and evening during the week. Rainy weather knocked the bottom out of business the greater part of the week, but the return of hot spells brings it all back. Present week, Mascotte.

WARREN.

New Opera House (L. M. Webb, manager): Sedley Brown's New York Dramatic co. placed for the first time upon the stage the drama entitled Shadows on the Hearth June 23. The play was written by Mr. Brown expressly for Miss Crosman and himself. They assume the leading roles. The scene in the meadow and the load of hay drawn by a team of well-trained oxen showed off to perfection. There were frequent recalls.

XENIA.

Burkett's Ten-cent Circus arrived 20 to give three days' performances, but the band failed to come, having joined a similar organization in Dayton. The proprietor skirmished around and got music and gave two performances to poor business, and then, having no means to pay bills, attachments were gotten out. Concern now in the hands of the sheriff.

HAMILTON.

Globe Opera House: Nellie Free comb. appeared for a week to large houses.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Baldwin Theatre co. June 20, week, to fair business. Stroag co. and well deserved its success.

The most interesting feature of the entertainments were the exquisite cornet solos of Harry Hardy.

MASSILLON.

Messrs. Barr and Porter have leased Bucher's Opera House for the coming season, and are now booking a splendid lot of attractions.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): J. W. Baird's Minstrels held the boards week of June 13, playing to large business. Play the Sound circuit and then go East as far as Cheyenne, where they will disband for the rest of the season. Lew Benedict, Charles Goodyear and Cool Burgess became favorites from the first, and amused the audiences extremely with their absurdities. In a conversation with Mr. Baird he said that he had drew a large business all over the Coast, and in September the co. would be reorganized and enlarged and a return tour of the Coast be made. Rhea is a great favorite here and she played a return engagement of four nights and a matinee, opening 22. The next attraction is Dan'l Sully July 4, week.

PENNSYLVANIA.

OIL CITY.

Opera House (Kane and Rogers, managers): Bella Moore, with a good co., June 20-2, presenting Mountain Pink. Engaged and The Danites. Fair business. Everybody pleased. Return dates arranged.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): June 23, Shadows on the Hearth, by New York Dramatic co., with Henrietta Crosman as Margaret Meadows, in which she pleased a large audience. Co. good and very evenly balanced. To particularize would be doing injustice to the others. Audience quite demonstrative. Miss Crosman and her sister being called before the curtain at the end of second act. Belle Moore, 4-6.

Arena: Meuches and Barber's Dime Circus closed a four days' stand here, 25. Fair business only. While the performance is good enough for price, still none of the acts are new, and there is big room for improvement in the band.

PITTSTON.

Pittston Arena: Hurlburt and Hunting's ten-cent show closed a week's engagement June 25, large business. Wallace and Co.'s Circus, 12.

NORTH EAST.

Opera House (T. W. McCrary, manager): Helene Adell appeared June 24 in Moths and 25 in Nell Gwynne which has recently been added to her repertoire. Miss Adell appears to good advantage as merry Nell. Miss Lascelles, as Francis Stewart, was excellent. Close the season at Bradford, Pa., 9. Bella Moore 7-9.

BUTLER.

Opera House (I. J. McCandless, manager): On June 21 the Butler Dramatic co. produced The Octoroon to fair business. Louise Smith as the Octoroon girl carried off the honors of the evening, being called before the curtain at the end of the third act. This young lady displays wonderful dramatic talent for one of so little experience, and her appearance before Butler people is always marked by hearty appreciation. Val. E. Love and co. were here 22-3 and Saturday matinee, presenting The Man of the People and The Siege of Vicksburg. Both plays work in sympathy with the Knights of Labor and the G. A. R. These two organizations are largely represented here, but somehow Mr. Love and co. failed to connect. The business was the poorest of the season. In justice to the co. I will say the fault was not theirs. The performances were good, and those present expressed their satisfaction by hearty applause. I think local manager McCandless is to blame for the calamity. In my opinion a town the size of Butler cannot support six performances a week. One good attraction a week is what the town can and will support.

During the Saturday matinee Mr. Love presented toys as a souvenir to the children.

Mr. Thompson, local stage manager, is taking an extended trip West.

Love's co. played at Millerstown 20 21 to very poor business. He intends playing all Summer, with the exception of one week in August. His co. will reorganize at Petrolia, Pa., Sept. 1. A brass band of eight pieces has been engaged from Butler to meet him at Rochester, Pa.

TAMAQUA.

Wallace and Co.'s Circus came to town in first-class style, June 26, and did a first-class business. Through the kindness of the genial and courteous press manager, Mr. Willis Cobb, we were afforded a general inspection. Everything was neat, clean and in good order. The performances were fine—varied and wonderful. All the attaches know their duty and perform it in a quiet and respectful manner. Good circuses are always appreciated here. Come again.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (William E. White, manager): Benjamin Maginley in the Irish drama Inshavogue closed a very successful week's engagement at this popular resort. He is well supported in the principal parts. The Irish songs and dances of Lizzie Hughes and Bryan O'Lynn were especially pleasing. This week the Boston Theatre co. will be seen in The World. Next week the same fine co. will produce The Silver King.

Low's Grand Opera House: The Dreams co. closed a week's engagement having appreciative audiences all through. Lizzie May Ulmer will be the attraction this week in Dad's Girl. Many of our people will be eager to see her in this new play.

Gaiety Museum (B. F. Keith, proprietor): This week Ida Howell, the popular vocalist; Baldwin and Daly, Louis Garland, Udell and Pierie, comedians, vocalists and dancers; Charles French, Warren and Whittley, Wesley B. Norris, De Forrest and Saunders, and the Gaiety Stock co. in the farce Sealous Wives.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (Will T. Keogh, manager): Pauline Markham, supported by Randolph Murray, Frank Kilday and others, opened June 20 for a week at panic prices, appearing in Blow for Blow, Camille, East Lynne, New Magdalen, Ticket-of-Leave-Man and Caste. Light business. The co. returned 21 to New York.

Personal: Will S. Marion is in town on a visit to his family.

TENNESSEE.

MEMPHIS.

Just now it's the Summer of our discontent. If the clouds would lower over our housetops long enough to cool the atmosphere with a refreshing shower we would be more than thankful.

The Dell Knott co., spoken of last week as being in destitute circumstances, have left town. Somehow over a hundred dollars was raised for their benefit. Items are as scarce as hens' teeth.

I understand the I. S. C. L. is worrying Frank Gray no little. Get good attractions Frank. The town is growing, and we promise tip-top returns for your labors, so far you have done nobly.

That mysterious somebody who has been building a theatre for the past five seasons has at last abandoned the idea entirely. The profits of the business did not promise as largely as expected.

NASHVILLE.

Frederick Innes, the well-known trombonest, is here, by invitation of the managers of the Broad Street Amusement Hall. He has about completed arrangements to give a series of thirty or forty Summer-night concerts beginning July 1. It is proposed to bring an orchestra of fifteen to twenty-five picked musicians from the Boston Symphonic Orchestra, with Professor Walter W. Sworus-Courso as leader. Enough season tickets have already been sold among the leading people of the town to guarantee the projectors of this most commendable bit of enterprise against loss. I should have added that it is also proposed to bring soloists, both vocal and instrumental, from abroad, and to interest and utilize largely our home talent in the matter.

Mr. Innes is a great favorite in Nashville, and he has a host of personal friends beside.

Manager Anglim, of the Masonic, writes that his visit to New York has been very successful so far, and he is consequently greatly encouraged over next season's prospects.

Extensive improvements are being made in the Museum by Kraus and Moore, the managers.

May's Opera House is still open, and business continues very fair.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Shot in the Dark, a new play, written by Marlande Clarke and Florence Gerald, was given a first production June 23.

The Casino Summer Theatre closed its doors 23. Cause—lack of patronage. Manager Collins says he will open again in a few days with a great attraction. The co., who have been playing for the past six weeks, will leave about July 1 to seek their fortunes on the road. Florence Elmore (Mrs. Collins) will spend the Summer on Lookout Mountain. Manager Albert was down from the mountain, and reports fine progress with his play, which he is translating from the German.

KNOXVILLE.

Patterson Hall was opened by the Globe Dramatic co. June 18 with The Streets of New York. This comb. is composed of Messrs. Salsbury, Wright and Williams, late of the Stranglers of Paris co., assisted by local talent. Mr. Salsbury is manager, and is trying the best he can to give the people of Knoxville a chance to enjoy Summer theatricals. Davis' Cornet Band plays several selections before performances. On 21-2 Ten Nights in a Bar-room was presented. Fair performance.

Resume of business at Staub's Theatre past season: Wilson and Rankin, Sept. 10, large; Aunt Bridget, 20, fair; Bijou co., Oct. 1-2, small; Louise Balfe, 14, fair; Milton Nobles, 19, fair; Black Flag, 20, large; Patti Rosa 22-3, fair; Kate Castleton 26, fair; Hungarian Students, 29, small; We, Us & Co., Nov. 3, fair; George S. Knight, 11, large; Effie Ellsler, 22, large; Kate Forsyth, 23-4, fair; Devil's Auction, Dec. 1, large; Baird's Minstrels, 3, small; Skipped by the Light of the Moon, 7, fair; Janish, Jan. 3-4, large and small; McDowell co. 10-12, fair; Kate Claxton, 21, large; J. B. Polk, 24, fair; Annie Pixley, 27, large; Barry and Fay, Feb. 2, large; Louise Balfe, 20, fair; James O'Neill, Feb. 4 5, large; Mrs. Bowers, Feb. 8, fair; John T. Raymond, 12, large; Mendelssohn Club, 14, fair; Hicks and Sawyer's Minstrels, 17, large; Florence Elmore, 18-19, small; McNish, Johnson and Slavin, 21, large; Fanny Davenport, 26, large; Oliver Byron, March 1, fair; Fred Warde, 3-4, fair; Cora Van Tassel, 14, week, large; Redmund and Barry, 29, fair; Stranglers of Paris, May 20-2, small. Thirty-six engagements—7 small, 13 large, 16 fair. Mr. Staub's losses are confined to companies that played to fair business on large certainties.

Speaking of pirates, we have had but one this season—Cora Van Tassell. This little woman is pretty well known all over the South, where she has gained somewhat of a reputation as a versatile actress. Her repertoire includes Esmeralda, Hidden Hand, Fanchon and M'liss, which latter she plays under the name of Gyp, and advertises as a new play. Miss Van Tassel is counted a paying card in our town. All of her plays, with one or two exceptions, are botched in a horrible manner.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Devil's Auction June 17 and 18 and matinee 18. First night an immense house—literally packed. Matinee lighter, and evening fair. Business altogether successful. Co. excellent—better than when here before. The acrobatic business now incorporated in it is a great feature. The ballet is excellent, and some movements quite new. Charles Yale, the business manager, has some ingenious advertising devices. He is a genial gentleman.

VERMONT.

MONTPELIER.

Opera House (Asa Blanchard, manager): Duncan Clark's "Monster Combination Female Minstrels" June 21. Two females only and one of the worst shows to strike this town in a long time. Small house.

Capitol Hall: Wilson Day's Theatre co. 20-23; light houses.

VIRGINIA.

DANVILLE.

The Meyer-Thorne Comedy co. closed its season here June 25, after playing a week's engagement for the benefit of the Danville Grays to good business. The co. have tendered their manager, Charles S. Ladspeth, a complimentary ben

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HARRISON GREY FISKE, . . EDITOR

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NEW YORK, - - - JULY 2, 1887.

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Andrews, Charles L.	Marsden, F. M.
Avelint, Henry	Maeder, Fred.
Anderson, A. B.	Moulton, F. B.
Bixby, Frank L.	Morris, J. A.
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Blumenthal, George A.	McGuinnis, J.
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Barton, Julian	McDonald, Marie
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H. H. (Forgiven Co.)	Salsbury Troubadour, M'gr
Hyde, J. M.	Templeton, Fay
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Jeffreys, Ida	West, W. H.
Kennington, George	White Slave Manager
Knight, G. S.	Whelan, M. M.
Keene, T. W.	Wheeler, W. H.
Lawton, Frank	Winston, C.
Lacy, Harry	Wilson, J. G.
Lewis, Catherine	Wilbur Opera Co. Mgr.
Livingston, Bertha	Wells, G. Ward
Lytton, Miss G.	Wheeler, W. O.
Long, J. M.	Waite, Grace
Lowenthal, J.	Whitehall, Louis
Manager (Planter's Wife)	Williams, Fritz
Markham, Pauline Miss	Williams, Tony
McAuley, Rachel	Windsor, W. B.
Magnley, Ben	Yale, Charles H.

Manchester and Jennings.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

The Mirror at Summer Resorts.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them, on the following terms, by forwarding their address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
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Free of postage.

TO NEWSDEALERS AND OTHERS.

Should there be any difficulty in obtaining THE MIRROR *at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.*

A Set-Back to the Pirates.

The war we have instituted on the play pirates is meeting with gratifying results. In several instances companies engaged in the nefarious business of playing stolen dramas have been forced to disband owing to the refusal of local managers—who learned their character through our exposures—to give them dates.

Two important facts have been elicited by our active campaign against the rascally thieves. The extent of dramatic piracy is found to be alarmingly great, and the number of presumably reputable hall and theatre managers throughout the country that are aiding and abetting the nomadic swindlers is startling.

Emboldened by their success in evading legal interference the pirates have distributed themselves, in almost every section, visiting many important theatrical districts, and even raiding towns within a short radius of the Metropolis. Many well-known local managers have become accessories in the unprincipled pursuit.

We are glad to say, however, that our work of detection has put the managerial fraternity generally on their guard; many have thanked us for our efforts, and assured us that they will do their utmost to aid the cause. Honest men might hitherto have been imposed upon through ignorance by the marauding bands, but there is now no reason why mistakes of this sort should be made.

The present course we are following is more or less effective in its way, but it is only the preliminary step in our plan to effectually suppress the wholesale and demoralizing appropriation of copyrighted plays. We have already briefly described the legislative remedy that it is our intention to bring before Congress during the next session, and before the time for action arrives the details will be amply explained to the profession. We shall use our best endeavors to secure the passage of the remedial measure, but we expect and must have the unconditionally hearty support of those most interested in the success of the movement. A number of managers, actors and play-owners have voluntarily come forward, endorsed our scheme as the only feasible, simple and rational method of killing off the piratical pest and pledged their influence and advocacy in its behalf.

Early in the Autumn we shall call a general meeting of professionals for the purpose of examining and discussing the bill which will be introduced in the National Legislature next Winter. We shall ask that an able and representative committee be selected to look after the interests of the document in Washington, arm themselves with the necessary material to argue its necessity and urgency, and testify to the inutility of the present practically inoperative domestic copyright law.

We have excellent reason to believe that the proposed measure will meet with the approbation of our law-makers. It can have no opposition from any class of reputable professionals, but it will require active and influential theatrical support in order to secure its passage. The profession are an important class of citizens; they have the same right to protection for their justly acquired property as everybody else. Under the prevailing conditions their most valuable property is completely at the mercy of a numerous and unscrupulous gang of thieves. It is said that managers and actors are peculiar in this that they cannot be induced to combine for any mutually beneficial purpose. We do not assent in this view, for on each and every occasion that THE MIRROR has had occasion to enlist their support in a good cause they have invariably come to the front. We shall, accordingly, test the professional *esprit de corps* before long in the manner indicated.

A Recent Event.

A bright prerogative it is of Journalocracy that it may sit in open court and pass judgment upon the great events of the age. Closely related as is THE MIRROR to the English-speaking communities on the other side of the ocean, it cannot fail to take an interest in their movements, especially when they disclose the character and proclivities of our immediate contemporaries.

Looked upon alone as a spectacle, the Royal Pageant attracts our notice. The mass of powers picturesquely evolved indicated the potentiality from which emanates the life and drama that supply so much of our theatrical and literary vitality. As an exhibit of triumph and sagacity in massing up its resources in the face of the world under the fierce light that beats against a throne, the profound finesse cannot be denied.

The concentrating of a million of people of all ranks and classes in perfect order and symmetrically to one point and purpose demonstrated to the world at a glance the wonderful coercive and organizing power which has distinguished the Britons in the field, in letters, the drama, science and the great interests of nations.

In another view, the English lion rising from his recumbent position has sent forth a cumulative roar which makes known to all whom it may concern that he is in good case and equal to the occasion. Stirred and dazzled as the Anglo-Saxon contingency has been by the colossal spectacle that has just come off in London, it may appear, possibly by returning to our own guild, to counterpoise the achievement by introducing upon the Field of the Cloth of Gold a performer even more potential than the Queen herself.

For a moment, suppose that as a feature of the Jubilee there had been presented for the first time a new play, a Lear or a Hamlet by Shakespeare, where, then, would be the light that beats upon the throne—a mightier potentate who would centralize irrepressible interest and attention, disthrone the Queen, showing England and all mankind that in spite of the high-water mark of Westminster there was a flood which crested a loftier peak and showed aloft in safety the Father of the Waters.

It is to the adamantine beacon of Shakespeare that we turn, when monarchs and the great powers are deployed before us, and know that in him we have our birthright as men, and the vital fellowship which rejoices in his enduring ascendancy among the magnates of our race. May we not in this aspiring sympathy yet hope that it will some day fall to the lot of America—our country—to also have its Jubilate, which the world may joyfully contemplate, in the loftier key of a brighter sphere, a second sun risen on midday, emblazoned with art and genius and the undying stamp of national creation!

Personal.

FROHMAN.—Daniel Frohman is spending a short vacation up in Massachusetts.

MATHER.—Margaret Mather will probably make her first professional visit South next season.

POMEROY.—Louise Pomeroy will make a metropolitan appearance as Hamlet the coming season.

FRENCH.—T. Henry French has arrived in London. He was present at Mrs. James Brown Potter's reappearance.

FOSTER.—Mrs. Augusta Foster is paying a few weeks' visit to her friend, Mrs. General Lander, at Lynn, Mass.

MCCULLOUGH.—The monument to John McCullough will shortly be erected at Mount Moriah Cemetery, Philadelphia.

KELCEY.—Herbert Kelcey sails for England on Saturday next on the *Queen*. He will return in time for the opening of the Fall season at the Lyceum Theatre.

FISCHER.—Alice Fischer has gone to her home in Terre Haute for the Summer. She has been re-engaged by Frank Mayo to play leading business in his support.

MARLOWE.—The leading parts in Kerry Gow and Shaun Rhue will be played next season by Virginia Marlowe, who has been engaged for them by John Murphy.

MITTERWURZER.—Friedrich Mitterwurzer, the German actor, left the city on Saturday last for a trip through South and Central America. He will return in the Autumn.

HOPPER.—DeWolf Hopper was recently the recipient of a handsome present in the shape of a baseball, which, when opened by the touch of a secret spring, becomes an inkstand.

MEDA.—Blanche Meda, an actress who retired from the stage several years ago, is to make her reappearance upon the boards, early the coming season, in an emotional drama entitled Blanche D'Varville.

HAGGER.—Emma Hagger, a soubrette, who is credited with possessing a petite form, pretty face and sprightly manners, will be a member of the Tin Soldier company next season.

POWELL.—Maud Powell, a young American violiniste, has signed a contract for three years with L. M. Ruben. She will appear in the principal cities of this country and Europe. Miss Powell has played with the Philharmonic under Thomas' direction.

LANSING.—Nina Lansing recently appeared in support of Clara Louise Thompson, a Minneapolis debutante. The plays were The Hunchback, Ingomar and Romeo and Juliet, and several Northwestern cities were visited. The press had many kind words to say of Miss Lansing's performances of Helen, Lady Capulet, etc.

WHITE.—Manager Charles O. White, of Detroit, arrived in town the other day. He has gone to the Catskills for a fortnight to banish a lingering remnant of malaria. After this he returns to town to remain until the middle of August, occupying his old quarters in the Star Theatre Building. Mrs. White is visiting friends in Kansas.

RICE.—Fanny Rice, who has been so successful with the Carleton Opera company during the past season, has been specially engaged to fill Miss Jansen's place in the cast of Erminie at the Casino during the latter's vacation. Miss Rice has received flattering offers from nearly all the comic opera managers in the country, but will remain with Mr. Carleton, having accepted a re-engagement some time before the season closed.

DE ROSA.—Mlle. De Rosa, the well-known danseuse, was quietly married in this city last week. During the last fifteen or twenty years she has danced in almost every city in the country. For several seasons during the palmy days of the American Theatre, Philadelphia, she was the premiere of the finest stock ballet known to the American stage. Mlle. De Rosa retires from professional life and goes to Italy to reside.

MEDA.—Blanche Meda is to star in a drama called Blanche de Varville. She has been living in retirement for some time past.

GRAVES.—Gladys Graves, a refined and pretty Southern girl, has been engaged by Frank Mayo for his company next season.

BELGARDE.—On our first-page we present a portrait of Adele Belgarde, who is acting at present in Travers House. If the piece goes on the road she will continue in the leading character.

AMES.—Amy Ames, whose convulsively funny creation of Violet Hughes, the servant, in A Tin Soldier, saved that skit and made her famous, has been engaged for the principal female role in the new skit, Natural Gas.

CHEATHAM.—Kitty Cheatham has gone to Baltimore She has been specially engaged by Colonel McCaull to play the title role in Falka there next week. Miss Cheatham's engagement at the Casino begins in September.

POTTER.—Mrs. James Brown Potter played Mrs. Brownlee in Old Love-Letters at a private entertainment given by Baron Rothschild in London a fortnight ago. The performance was reported to be natural and charming. The Prince of Wales was among the guests.

LEAROCK.—Mrs. Agnes Learock, professionally known as Aggie Lee, under which name she has played soubrette and child parts in various parts of the country, has abandoned the stage and is devoting herself to rural pursuits at Rutherford, N. J. She is not sure that her knowledge of ornithology is broad enough yet to enable her to distinguish readily between snipes and Jersey mosquitoes, but she is quite sure that she knows enough not to attempt to hatch goslings from gooseberries or expect to raise hens from chickweed.

Orthoepy.

Mispronunciations in our theatres, whether in those that have stock companies or in those that play travelling companies, are rare when compared with what they were a few months ago. It is now not a very unusual thing to witness a whole evening's performance without hearing an accent misplaced.

The orthoepic errors that now are at all plentiful are made in the sounding of the vowels. Herein the shortcomings of our English actors, as a class, are far less numerous than are those of their American colleagues. We never hear an Englishman of any culture pronounce *perfect*, for example, as though it were written *purfect*, or *world*, as though it were written *wurld*, or *bird*, as though it were written *burd*, and so on, and then they err comparatively rarely in pronouncing the final unaccented vowels. This tends to make their utterance much more pleasing to the cultivated ear than is that of the average—even cultivated—American.

On the other hand, the English actors among us, with few exceptions, have a fashion of often giving to the pronouns and to the particles their full name sound when they stand in unemphatic positions, which tends to make their delivery stilted, pedantic, unnatural, and to make them appear self conscious. Some of them will persist in aspirating the *h* in the pronouns, find the pronoun where they may, though they always slur *my* when unemphatic; yet *my* should sometimes not be slurred, though unemphatic, as, for example, when we would express respect or emotion. This habit comes, doubtless, of the fear that some one may take them for Cockneys. It makes the utterance of some of our more prominent English actors sound very like the utterance of school children when they are learning to read and are obeying the injunction, "Speak up loud and clear!" It makes their utterance hard, woodeny, inflexible, and takes from the prominence that should be given to the important words.

The object of speaking is not to pronounce words, but to convey thoughts.

But if mispronunciations on the stage are rapidly becoming less frequent, false readings are not; they are as frequent as ever, and they have always been *many times* more frequent then mispronunciations.

Mrs. Langtry and her company played Lady Clancarty at the Fifth Avenue Theatre in April. Here are a few of the wild readings Mrs. Langtry and her support nightly subjected the language of the play to. Portland says in the second act:

"It only needs a bill of divorce * * * to make her husband as dead to her in law as he is in fact already."

No one, I am sure, will need to read this sentence the second time to see that the emphatic words in it are *law* and *fact*, yet Mr. Harry Rich expended more breath on *dead* than on both of them.

"Besides, 'twill go far to dash the factious hopes founded on the Princess' accession."

Why did Mr. Weaver come down on the word *founded* with all the voice he had at easy command? Not in order to make the thought clear, certainly. Oh no! but simply because the word was a good, sonorous mouthful.

"Then I may hope soon to have in your lordship a brother as well as a friend."

Mr. Weaver very properly emphasized *brother*, but the word *friend*, which should have been spoken with at least equal emphasis, was hardly audible. This is a good example of a fault that pervades Mr. Weaver's delivery—he constantly lets his voice run down at the end of sentences, without any regard to the sense, until the last two or three words can scarcely be heard.

"I'll revenge myself by being ten times more perverse than ever. He *called* me a madcap. He little knows what I can be when I put my madcap on in sober earnest."

Did charming Miss Kate Pattison have any reason for pouncing down on *called* as she did? Probably not. This was one of Haphazard's emphases.

"Her wife's friends are now about freeing her from the tie that still binds her *hand* though not her heart."

Another instance in which Mr. Weaver failed to let the strongly emphatic word *heart* be heard beyond the front rows. Such reading in a man of Mr. Weaver's position and intelligence is inexcusable.

"If I live, 'twill be to know her, woo her, win her. If I die before she knows me, 'twill but set her free for a happier husband."

Mr. Coghlan emphasized the two *ifs* very strongly, whereas his breath should, clearly, have been expended on the words *live* and *die*.

"This is no subject of pleasantry, *least* of all to-night."

Mr. Weaver again. I should suggest *all* as the emphatic word.

"Oh, heaven! my husband in *league* with assassins!"

The author undoubtedly intended that Lady Clancarty should be horrified at the thought of her husband's being in league with *assassins*, but this thought dimly appears when the language is spoken as Mrs. Langtry speaks it.

"Oh, my lord, which is worse—to *join* with such *men*, or to betray them?"

This was Mrs. Langtry's reading of this speech. Clearly *join*, *such* and *betray* are the emphatic words.

"Who would look for thee in this *house*, in my own chamber, our chamber, now?"

Mrs. Langtry emphasized house, when, of course, she should have emphasized *this*.

The fact is, Mrs. Langtry is a very bad reader, and this it is, more than all else, that prevents her being more satisfactory than she is as a player. She is frequently, very frequently, far too rapid. In fact, at times, her delivery degenerates into mere gabble. Let her set herself the task of bringing out every thought clearly and forcibly, and then learn the important art of being deliberate, of taking time, and she will be surprised to see the advancement she will have made in her art. Many persons seem to think that the chief reason Mrs. Langtry is not more distinguished as an actress is because she has not had sufficient experience. Not at all! Mrs. Langtry has had sufficient experience to be the greatest actress living. Rachel was the greatest actress of her time, or perhaps of any time, before she had had as much experience as Mrs. Langtry has had. Mrs. Langtry is not a great actress for two reasons, and for two only: Because her natural aptitude for the art of acting is only tolerable, and because what aptitude she has has not been properly cultivated. Of experience, I repeat, she has had enough to be the greatest of the great.

ALFRED AYRES.

Fred. Warde's Closing Season.

Manager R. C. Hudson, of Fred. Warde's company, arrived in town from the far West on Sunday evening. He has taken desk-room at 23 East Fourteenth street, and is busy with preparations for next season. To a MIRROR reporter he spoke glowingly of Mr. Warde's tour, now about closing.

"The company will arrive in town on July 12," said he. "Mr. Warde's tour has lasted forty-seven weeks, and is the most successful he has ever had. There was a little set-back in San Francisco, but neither side lost money. We had the National Opera company in opposition, with Booth behind us and Bernhardt to follow. Nevertheless Mr. Warde and his company made a great artistic success, and were immediately rebooked, and at an increased percentage. In fact, I have already bought the railroad tickets to San Francisco and return. In Portland our business came next to Emma Abbott's. In Butte City it was even larger. In the latter city, during the week of June 20, we played to over $4 000.

"Next season Mr. Warde will add two new plays to his repertoire One is an adaptation from the French by Celia Logan—a play in which Coquelin made a great hit. We propose to give this play at the matinees. Mr. Warde opens his next season on Sept. 12—probably in Toronto. Forty-five weeks are booked, and the week stands are pretty thoroughly covered. Nearly all the old company, including Eugenie Blair, are re-engaged. The coming season Mr. Warde will make his bow as a star in Boston, appearing at the Hollis Street Theatre."

Letter to the Editor.

A PLEA FOR A TEXAS CITY.

SAN ANTONIO, TEXAS, June 24, 1887.

Editor New York Mirror:

DEAR SIR:—From certain things that I have seen and heard lately, I am inclined to think that there is a little unjust discrimination shown toward San Antonio as regards its claims as a good theatre town. We have a population of 45,000 and therefore claim to be the largest city in the State, and also claim to be the best theatre town. We are on the direct route to San Francisco *via* Southern Pacific Railroad, and also in close connection with all points in North and East Texas over the Missouri Pacific, International and Great Northern and Southern Pacific Railroads. We have two trains a day each way over these lines, enabling companies to make connections without missing a night.

San Antonio is a great health resort, the city being full of visitors during the Winter, and there is no better point for companies to lay over, especially Sundays. In fact, as regards our location, etc., as a theatre point, I may safely say that we take the lead in the Southwest. Above all, we have beyond a doubt as fine and well arranged an opera house as can be found on this side of the Mississippi River. It is on the ground floor.

In regard to the Inter-State Commerce law, I can safely say, on the guarantee of railroad men with whom I have spoken on the subject, that rates will be as low, if not lower than ever before. The only point they are uncertain about is the extra baggage, but seem to think that that will be satisfactorily arranged. Very sincerely,

WILLARD L. SIMPSON.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Ed. Aronson works too much and plays too little—not because there is any indication of the result premised in the old saw about Jack, but for the reason that all his energies are devoted to his duties at the Casino to the exclusion of all considerations of health or happiness. Therefore I am glad to hear that Aronson intends dropping the cares of business for a short period, and with his friend Dr. Nesbitt taking a trip to the Thousand Islands, Montreal and the Catskills. A dozen advance agents have submitted routes to the prospective tourist with such confusing result that he is as likely as not to get to his furthermost destination *via* every city on the map east of Chicago.

* * *

Mr. Aronson, by the bye, was re elected President of the Mohican Club the other day—an office he has filled for some time with the requisite grace and dignity. Amos Cummings was put up in opposition, but Amos, having his hands full with the doddering dramatic reporter of the *Evening Sun* and sundry other little matters, positively declined to run, and in consequence the "opposition" threw up the sponge and wisely suggested that Aronson's election should be made unanimous. Edward Sothern and Henry Dixey were also selected for important places in the governing body of the club. Just now the Mohican, more than any other social organization, boasts a professional character.

* * *

The enterprising agent of Forepaugh, Chas. H. Day, writes that he doesn't wish to be accused of plagiarizing himself in the sketch called "In the Profession," which appeared in these columns recently over his initials. Mr. Day states that he sent the MS. to THE MIRROR a good while ago. Not seeing it used he thought it was lost, rewrote the same idea and published the yarn in a now-defunct weekly last March. Mr. Day concludes his letter with the suggestion that in moving from Union Square to Fifth avenue the waste-basket was emptied and "In the Profession" fell out.

* * *

A good many anonymous letters are sent to me with the request that they may be printed. In nine cases out of ten the intention of the writers is to pay off a grudge against somebody. The cowardly, if sometimes ingenious effort, to stab an enemy in the back by this method, is invariably thwarted through the neglect of the sender to give his name. I have just thrown a dozen such sneaking missives into my capacious w. p. b.

* * *

If anybody doubts the prospect of a busy season let him drop in any day at H. S. Taylor's managers' agency. This exchange, which I am happy to say is conducted in conformity with principles of honesty and fair-dealing, is the most popular and successful of any similar establishment in this country. The best managers, local and travelling, patronize it, and the place is a veritable dramatic beehive. Mr. Taylor deserves his increasing prosperity. I have known him a number of years, watched his methods closely, and have yet to hear of his connection with any questionable or tricky transaction. This would not be subject for remark it as much could be said of the majority of the booking agents.

* * *

There appears to be some doubt in certain directions as to the limitation of Mr. Taylor's business. He does not keep a dramatic intelligence office, like Messrs. Simmonds and Brown, where actors and actresses sit around like coachmen, cooks and chambermaids, waiting for an employer. He simply represents the interests of out-of-town theatres and routes travelling companies. I do not approve of the dramatic agency business, because it is attended with many evil features, but of the several agencies I can truly say that the one conducted by Mr. Spies is managed on the fairest basis. I remember that during THE MIRROR'S crusade against the pernicious system there were many startling revelations made public through the testimony of actors that had been squeezed, persecuted or kept out of engagements by agents they had with or without cause offended; yet, unless I greatly mistake, the establishment of Mr. Spies almost universally escaped censure. This speaks well for his concern, because the temptation to compete with unscrupulous rivals by resorting to unscrupulous devices must, in that line of business, be considerable.

* * *

In this issue a department is begun especially designed for the entertainment of the women of the stage. Charming creatures! They deserve a regular column all to themselves, and in "The Actresses' Corner" they will find matter prepared every week for their especial amusement and edification. As the initial instalment demonstrates, the inane commonplace that generally characterizes the women's departments of most of the newspapers will have no place in this Corner of THE MIRROR, which, if it does echo the rustle of frills and laces and kindred feminine delights, is not deficient in vigor, variety and humor. In introducing "Frou-Frou" to my myriad of fair readers I do so with the conviction that they will like her and look forward anxiously to her weekly appearance among our galaxy of burnished journalistic reflectors.

* * *

Bill Nye's modest rival, the gentleman who revels in the suggestive *sobriquet* of "Punch" Wheeler, is actively preparing to startle the dramatic world next season, according to a letter from which I make the following extract: "My new play, entitled A Hard Time on Earth, is now having the finishing touches put on it with a trip-hammer. It will be out of the foundry by Tuesday. Miss Pearl Antoinette Beasley, the leading lady, is having her voice tuned to concert pitch at the Potsdam Academy. In the meantime I am working the soubrette as 'resting in Europe,' while in fact she is on the night-watch in a University place laundry. The star is being underlined very heavily on all the wash-lists at the Summer hotels. A prominent society amateur has resigned because the lithographer put her nose in colors, but my agent is scouring the hotel dining-rooms for her equivalent. According to Hoyle the next will be a busy season."

* * *

Among the many contributors to the Beecher Memorial Book there are several professionals. Glowing tributes to the genius and worth of the great preacher and orator are penned by Edwin Booth, Lawrence Barrett, Adelaide Ristori, Dion Boucicault and others. In this vast collection of testimonials from noted clergymen, statesmen, actors and authors, the only one that really grasps the subject feelingly, sympathetically and eloquently is Colonel Ingersoll's. As a specimen of superbly poetical prose-writing, issuing from the heart as well as the intellect, this magnificent composition is destined to live as long as the fame of Beecher himself.

* * *

The big Staten Island shows would be doubly pleasurable if some arrangement could be made to prevent overcrowding on the boats coming back after the performance. The greed of the ferry companies results in discomfort to the visitors, male and female, and robs the trip of half its enjoyment.

* * *

Many people, by the bye, take in both exhibitions the same day. The mammoth circus at Erastina and the impressive spectacle at St. George are all the better for being seen one after the other in the afternoon and evening.

* * *

There has been a good deal of speculation as to the source of Travers House. It remains for THE MIRROR to assuage this curiosity, and solve the riddle. The piece is founded on Miss Braddon's novel, "Cut by the County." A good many changes have been made—and not for the better—by the dramatist but the leading personages, and the principal situation are identical. Sir Allan and Lady Darnel of the book are Sir Reginald and Lady Travers in the play; Grace is Valerie and Valentine Mackenzie is John Brand. The concealment of the origin of Travers House is so clumsy that I am surprised somebody has not exposed it before.

Good Words for the Forrest Home.

We related not long ago how Harry Bascomb had been, after many delays, received into the Forrest Home, where he will pass the rest of his days. The subjoined extracts from a letter written to THE MIRROR by Mr. Bascomb will be read with interest by all that have followed his career since he met with his great misfortune a number of years ago:

I have been indebted to your friendship and sympathy for several articles published in THE MIRROR since the day that I chose to enter the Boston almshouse. My life is now entirely changed by the decision of the managers, and I am, thankfully, At Home.

From the day on which I arrived and was most hospitably received by the superintendent, Mr. Wilson, and assigned my room, to the date of this writing my life here has been entirely satisfactory. The lady and gentlemen residents welcomed me, and every day has brought some new act of kindness on their part. From our ladies who "garden" I have been supplied with flowers for my room. Books have been offered, and I am the recipient of continual goodness. Mr. Wilson has supplied many comforts to me without solicitation, and one of the Directors said to me, "The residents of the Home are to be made as happy as possible and to want for nothing."

The spirit of Edwin Forrest pervades the house. He lives in marble from the walls, and in the rooms he looks benignantly down upon us. A library of several thousand volumes, diversified in authorship and many marked by his own hand, attest his true worth. Never can we forget that in his almost solitary life, a star above the mimic world and far apart from the real, he planned a future for the old age of the profession—secure in every comfort, to dwell in peace of mind. The celebration of Forrest's birthday (never solicited by him) is a simple act of justice.

And now I ask you, my champion and kind friend, to send some one to visit us here and prove the truth of my words. Mr. Wilson desires your Editor to accept the hospitality of the Forrest Family. The Home speaks for itself. Come and be welcome.

Respectfully, HENRY LAURENS BASCOMB.

We are glad to receive this testimony as to the good treatment of the inmates of the Forrest Home, because most of the intelligence we have had from that quarter in the past has been decidedly unsatisfactory. If a new order of things prevails, we rejoice for the sake of the veterans that have found a safe and sunny harbor there after the storm and stress of life in the outer world. THE MIRROR will send a representative to Holmesburg before long in response to Superintendent Wilson's invitation to inspect the Home.

Mr. Gardiner's Plans.

Monday and Thursday of each week C. R. Gardiner devotes to business in town; the rest of the time he is rusticating at his handsome country-seat in Noroton—a place on the Sound not far distant from Stamford. Mr. Gardiner is tanned and wiry, showing that agricultural and stock-raising pursuits agree with him. On his last trip to the city he was encountered by a MIRROR man, to whom the busy manager delivered his plans for the coming season.

"I have engaged Helen Blythe for three years," said Mr. Gardiner, "and secured a strong play for her. It has been tried with great success, and now is in its second year in England. It cost a good deal of money. I shall equip it with handsome scenery and costumes, and Miss Blythe will be surrounded with a company worthy of her talent.

"The question of Miss Blythe's talent has never been denied by any American manager. I shall announce her as 'the American actress,' and I am convinced that when certain obstacles are removed she will take rank among the 'great ones.' I find that managers agree with me in this view, and time is offered me on all sides.

"The Farmer's Daughter goes on forever, like the brook in Tennyson's poem. Marion Abbott will be the star with that organization. Wherever she is known she is on a popular footing with play-goers. Zozo I have leased to my brother, E. M. Gardiner, on a royalty. I am interested with him also in one or two enterprises which at present I do not care to make public."

Manager Whitney's New Theatres.

C. E. Blanchett, manager C. J. Whitney's active lieutenant, has been in town for a fortnight looking after his principal's Detroit interests. Always a large factor in Western theatrical affairs, next season Manager Whitney will be more prominent than ever. For years he was the sole purveyor of the better class of amusements in Detroit and half a dozen contiguous cities, and the outcome of his success now culminates in the building of a fine new theatre in his home city and the practical rebuilding of another. The other day a MIRROR reporter had a talk with Mr. Blanchett on Mr. Whitney's extensive theatrical investments in Detroit.

"With the exception of the entrance, it has always been conceded that the Detroit Opera House was one of the finest in the West," said Mr. Blanchett. "The objection was the two flights of stairs. The new Detroit Opera House will be on the ground floor, the large clothing house having been removed to make room for the auditorium. No city in the country has a theatre in a better location. It is on the Campus Martius, which is the heart of Detroit, and the radiating centre of its main thoroughfares. Here, too, all the street-car lines centre, and no part of the city is more sought or more accessible. Mr. Whitney is expending some $80,000 in rebuilding this play-house and making it, in every respect, a modern structure of its kind. The seating capacity will be 2,000, and, as in the past, standard prices will prevail and only the cream of attractions be presented. There is little open time at this house.

"Mr. Whitney has set his heart on making Whitney's New Grand Opera House his monument. He owns it outright and it represents an investment of $200,000. It will be the great popular-price house of Detroit, and takes the place of the old Whitney's, which was so successfully run at low prices last season—until the powers that be, urged on by a certain political influence, took summary possession of the house as the site for a new Government building long before it was really needed for such purpose. Prices at the new house will range from ten to seventy-five cents. Time is all booked—thanks to the popularity of the old house. The new house will seat nearly 2,400, divided into four floors—parquet and parquet circle, about 600; dress circle, about 500; family circle, about same; gallery, about 800. The stage will be large and commodious—corresponding with its predecessor. The exits at the old house were always commented upon favorably. The audience could be dismissed and the gas turned off in five minutes. At the new house the exits will be even better; they will lead into four streets.

"Travelling managers will be pleased to learn that the fences are all down on the Michigan Theatrical circuit—that is to say, the circuit will not be controlled from any one theatre in Detroit. This is as it should be, and all attractions, no matter at what house they may play, will, all conditions being favorable, be given a chance to do the circuit. All is on the broad-gauge now; the narrow-gauge did not work.

"No State in the Union has such a number of fine opera houses as Michigan. The wealthy lumbermen are proverbially liberal and enterprising. While they subscribe to build churches, they build theatres outright. Thus it has come to pass that Michigan has a theatrical plant worth millions."

Miss Gillette's Impressions.

A MIRROR representative recently had an interview with Fanny Gillette, who returned from Europe a few days ago. Although the young lady had indulged in a good deal of sight-seeing in London and Paris, and had met kinsfolk in the former city, she nevertheless suffered from home-sickness, and was overjoyed on her return to the bosom of her family.

"I took the opportunity to visit many of the theatres in the two great cities. I certainly think the staging of plays in London is done with greater taste and completeness than in New York. At one or two theatres here, it is true, you see the English standard of stage-setting. In London there are better treasuries of research in the libraries and museums. But that, of course, is not strange. A man in armor on the stage here is a veritable 'tin soldier;' but if Irving wants a man in armor his artist goes to the Tower of London for authorities.

"What did I think of the acting abroad? Well, ancient tradition and experience tell for something, and there is much that is instructive; but, as a whole, I do not think the Americans far behind the English in the art. I thought Mrs. Bernhard-Beere a splendid actress, and we have seen many of the other leaders here. Now, the Parisian actors have a distinctive feature of excellence, more especially the company of the Theatre Francaise. There is a seeming unconsciousness of acting, combined with quite a refinement of detail, which shows what I may call the instinct of acting. That point can only be reached in a stock company. This starring and one-part system is destructive to acting.

"I had a great treat at the Comédie Française on the 7th of June. The famous stock company celebrated the 281st birthday of Corneille with a wonderful bill. The tragedy of El Cid was the first piece, in which Mounet-Sully was superb as Roderigo and Mlle. Dudlay the same as Chiméne. This was followed by a recitation by Mlle. Dudlay of strophes in honor of Corneille, from the pen of Dessarts. It was a pretty sight as the curtain rose disclosing the entire company standing in a semi-circle on the stage with Mlle. Dudlay in the front. The evening finished with the comedy of Le Menteur. The two pieces formed a fine representative display of the range of Corneille's genius.

"Our home theatres are more comfortable for audiences, but that is an old story. But the comfort of the actor behind the scenes is given more attention in the play-houses abroad."

Mr Stevens and the Play Hypocrite.

"I do not object to the severest criticism of my plays," said John A. Stevens, who called at THE MIRROR office yesterday to correct certain statements regarding the authorship of Hypocrite, that appeared on the first page of our last issue, "but I cannot permit an error in a journal of your character and influence to pass unnoticed. Nym Crinkle said that the first Mr. Marston knew of my claim to collaboration in the piece was when I stepped before the curtain with him to answer to the first-night audience's call for the author. Let me explain the whole matter, which is somewhat involved.

"For five years Lawrence Marston had carried around a play called My Friend. Every manager he could get hold of listened to it and refused to have anything to do with it. He came to me some time ago and asked me to hear it. After he had read two acts to me I told him that I thought it wouldn't do as it stood. But Marston followed me up and I finally consented to have him read the remaining two acts. When he had finished I said My Friend was practically valueless, unless radical changes were made. Marston asked me if I would rewrite it and accept an interest in it. He said he was penniless and had two or three people to support. My sympathies were enlisted and I finally consented to the proposition. We met at the Ashland House on April 7 and drew up the following agreement:

John A. Stevens and Lawrence Marston have this day agreed to collaborate on a dramatic composition, the title of which is to be decided on hereafter, which now, however, is in the possession of Lawrence Marston and entitled My Friend. The above-named parties by mutual agreement shall share in the profits of the composition as follows: John A. Stevens to receive fifty per cent. of the profits and Lawrence Marston to receive fifty per cent. of the profits. John A. Stevens and Lawrence Marston hereby agree not to sell, give, or dispose or contract for the production of the same without the written consent of the other. Should either make any disposition of the play in whatsoever form it is hereby understood that the other party hereto is invested with the right to cancel and annul such disposition.

LAWRENCE MARSTON.
JOHN A. STEVENS.

Witnessed by F. A. BROWN.

"Marston told me he had no money to live on—that he must provide for those dependent on his labors. I thereupon agreed to give him $25 a month for six months, payable on the first of each month, making $150 altogether. This was entirely separate and apart from the contract just cited.

"I took Marston with me to Boston, where I played an engagement shortly after. There we worked over the piece. I threw away the third and fourth acts entirely, except the incident of the struggle in the latter, which was retained. I dictated the entire story of these acts to Marston. The dialogue also was almost all of my invention. The fourth act was finished at my house in this city, where four weeks were spent over the play. When the third and fourth acts were finished we started in and reshaped the first and second.

"Then I went to see Mr. Rosenquest of the Fourteenth Street Theatre. He had heard the piece in its original form and rejected it. He was averse to hearing it again, but after much persuasion consented. After the reading Mr. Rosenquest made a contract with me, and the play, as you know, was produced. If the play had not been materially improved why did he accept it after having rejected it before?

"Meantime I had given the piece the name of Hypocrite. After entering into the arrangement at the Fourteenth Street I paid Marston in advance the balance of the $150 promised him. By and bye an argument arose as to the form of announcement. It was agreed that Hypocrite should be advertised as the work of myself and Marston. Mr. Rosenquest then came to me and said that he had been told by several parties that if my name appeared in connection with the piece the New York critics would tear it to shreds. No matter how praiseworthy it might be, I would not receive justice at their hands. Mr. Rosenquest further said that he had thousands of dollars at stake in the production, and however friendly his feelings were to me personally, he couldn't afford to take any risks. On receiving this intelligence I stated my willingness to have my name withheld. It was stipulated with Marston that he should write me a letter acknowledging my part in the composition, for publication after the production.

"The play was accordingly announced as having been written by Lawrence Marston. Considerable gossip of an unpleasant character ensued, and there was a good deal of underhanded work which I didn't like. Not having received the promised letter of acknowledgment I began to see that the plan was to saddle me with all the blame if Hypocrite failed or rob me of credit should it succeed. I called on Mr. Rosenquest in reference to the matter, and he finally compromised the matter by promising that the work should be brought out anonymously, neither Marston's nor my name appearing.

"On the first-night I was behind the scenes prompting the piece. There was a loud call from the audience for the author. Mr. Rosenquest opened the proscenium door and invited both Marston and myself to go out. We did so. That is all there was about my appearance on this occasion. Hypocrite was not a failure, however inartistic it might have been from the critical standpoint. The gross receipts the first week were $3,333 70—more money than Denman Thompson played to with the Old Homestead the first week, as Mr. Rosenquest's books will show. The second week they fell off about $1,800, but the fortnight drew $5,000, and that in the face of hostile criticism and warm weather. Mr. Rosenquest, in the face of this popular verdict of approval, and although he hadn't lost a dollar, decided to close up. He was frightened by the tone of the papers and completely lost his nerve. Had he kept a stiff upper lip, I do not doubt he would have had a profitable run, and Hypocrite would have achieved a commercial value. Now it is a corpse. There is no use, I know, in grieving over it, but I can't help feeling sorry that it should have been killed by the attitude of the papers."

Mr. Stevens went on to say that everything he launches here is viciously assailed. His creditors throughout the country have harassed him to such an extent that he has been forced off the road, compelled to abandon acting and depend for a living on play-writing. He says that the people in whose debt he stands will not give him a chance to earn the wherewithal to liquidate his obligations, as he wishes to do.

Professional Doings.

—W. C. Donaldson will be Lizzie Evans' leading man next season.

—The irruption of ten-cent circuses is something appalling—to the bigger concerns.

—Among the rumors is one that Alice Dunning Lingard will tour the country in Sister Mary.

—Martha Portous is winning praises for her work in comic opera at Uhrig's Cave, St. Louis.

—Annie Williams is undergoing a course of treatment for a throat trouble.

—It is said that Henry Irving and Ellen Terry will bring along The Amber Heart for their next American tour.

—George Gaston has been engaged for a four weeks' season in Columbus, Ohio, to support Phoss McAllister.

—Business Manager Will Penneavy, of the People's Theatre, Cincinnati, will summer at Mount Clemens, Mich.

—James Owen O'Connor, the tragedian, is at his home in Hoboken, N. J., waiting for an engagement to turn up.

—Frank Lawton, late with Sol Smith Russell, and later with Dockstader's Minstrels, is engaged for Hoyt's Hole in the Ground.

—S. P. Norman is about to open a Summer season of miscellaneous entertainments at Peak's Island, a Summer resort near Portland, Me.

—The infant daughter of Watty Hyde, musical director of the MacCollin Opera company, died June 23 in Cincinnati.

—Several Cincinnati managers were victims in the recent failure of the Fidelity National Bank of that city.

—Michael Brand, late of the National Opera co., has returned to Cincinnati, and is again wielding the baton over the Cincinnati Orchestra.

—John C. Minton has been elected manager of the Grand Opera House, Burlington, Ia. He will come to town on the 15th of next month to book attractions.

—Mora, a clever little soubrette star well known on the Eastern circuit, closed a season of forty-three weeks on Saturday last.

—Mr. and Mrs. J. P. Clark (Emma Whittle) arrived in the city on Tuesday. They will spend the Summer at Asbury Park.

—T. H. Winnett is now booking for popular-price houses in the following cities South: New Orleans, Nashville, Charleston, Birmingham and Montgomery.

—Summer board for professionals on moderate terms is offered by Mrs. Greer, whose place is in a high location on the Hudson, and within half an hour of the city.

—The Leprechaun, by Edmund Mortimer, was produced at Newark, N. J., last week. The local press commended it as a powerful play.

—Emma Fossette, a pretty little actress who has recently been supporting James Ward in The Red Fox, is at liberty for next season. She appears to advantage in juvenile roles.

—C. W. Roberts has been of late representing himself as manager of the Louise Pomeroy company. John W. Palmoni states that Mr. Roberts has no connection with the company in any capacity.

—John H. Russell is to manage the Gilbert-Girard Natural Gas Company next season. Among the members are Amy Ames, John Gilbert, Eddie Girard, Henry V. Donnelly and James B. Radcliffe.

—W. R. Barr writes that through the illness of Fred. Ross, the Ross Family closed its concert tour at Morristown, N. J., on June 25. Mr. Barr will be in advance of Streets of New York next season.

—Managers Hatsfeld and Horner, of Music Hall, Hamilton, O., bid for attractions on share or rent. The seating capacity is 1,200, with a population of 16,000. The stage is 32x33, with plenty of scenery.

—Richard Stahl writes that his new opera, Said Pasha, will likely be produced by Miles and Horner at Hooley's Theatre, Chicago, in August. As the name implies, the theme is Oriental.

—James R. Adams, the well-known clown and general pantomimist, and brother of George H. Adams, writes THE MIRROR that he became a "happy father" on June 24—a boy. Mr. Adams is at present director of amusements with Meeches and Barber's Circus.

—Bucher's Opera House at Massillon, O., has passed into the hands of Messrs. Bar and Porter as lessees. It will be renovated and new scenery put in. The house seats 900, and the stage is 30x53. The managers will share or rent. Massillon has a population of 10,000.

—Fanny Louise Burt has been secured for T. H. Winnett's Passion's Slave company, and Richard Crolius for his Great Wrong company. The Wesley Brothers and Frank Lester are the latest additions to Winnett's European Sensation company.

—The Ashland (Pa.) Opera House is being refitted and modern improvements put in. The house enters to a population of 20,000 within a radius of two and a-half miles, and has a seating capacity of 1,000. An attraction is wanted for the opening in September.

—In a spirited recitation at the Germania Theatre, Hoboken, last week, James Owen O'Connor made an instantaneous hit, answering repeated calls and receiving several bouquets. The occasion was Manager Hammond's benefit. Mr. O'Connor was afterward serenaded at his home.

—Wallace H. Frisbie has become lessee and manager of the Academy of Music, Oswego, N. Y. An entirely new stage is being put in, new scenery painted, and there will be a new entrance. The house will open about Sept. 1. H. B. Taylor is the New York representative. Manager Frisbie is in town.

—Jennie Kimball writes that Corinne opened in Arcadia on Monday night at the Boston Museum to a fine audience, and received a great ovation. The new Arcadia has little resemblance to the old. The dialogue and business have been improved by Miss Kimball, and Mr. Braham's bright musical numbers have been added to by that excellent musician and composer, Theodore Bendix. Corinne and her clever support made a hit, and Arcadia seems destined to have a long run at the Museum.

—E. M. Gardiner has secured the exclusive right from C. R. Gardiner to produce the spectacular play Zozo. Henry E. Hoyt has completed a new set of elaborate scenery, and the mechanical effects are extensive. The costumes are also entirely new. Mr. Gardiner says he expects to surprise the public, and give them an entertainment far beyond their wildest expectations. He will not spare expense in securing the best talent. The play has been entirely reconstructed. Mr. Gardiner has already secured Miss Tome Hanlon, the soubrette, and several of the principal members of the Lotta Raccoon company. George H. Adams has also been engaged. Joseph Frank will manage the company on the road.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Galley Slave, Called Back, Two Orphans, Streets of New York, A Celebrated Case, East Lynne, Fanchon, Shadows of a Home, The Virginian, Queen's Evidence, The Danites, Fun in a Boarding-School and Queens. As a result of reducing prices to the panic basis, large house a have ruled. The company is a good one, and is so thoroughly appreciated that it will likely remain here for week of 27.

TORONTO.

Toronto Opera House: Crocker's Equirationals drew packed houses week of June 10. Both big and little folks flocked to see the educated horses and marvel at the wonderful tricks they perform at a word from their master. This week John W. Ransone, in Across the Atlantic.

The Grand Opera House is closed, but the hot weather coming upon us I dare say it is just as well.

A local amateur organization here, calling themselves the Harmony Club, gave three performances of Patience during the recent visit of our Governor-General. A great success in every way. The proceeds went to some charitable institution. The musical director, Mr. Haslam, received a letter from a firm of solicitors in Montreal on behalf of D'Oyly Carte, claiming $150 royalty for the three performances. There being no funds on hand and the company in ignorance of any rights, a compromise will doubtless be effected.

By order of the Mayor the celebration of the Queen's Jubilee takes place here 30. One of the events of the day will be the Amateur Orchestra's Jubilee, when W. T. Howe, solo French horn of the Royal Artillery Band, Woolwich, will make his appearance.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ARABIAN NIGHTS Co.: Chicago June 27, two weeks.
ARMSTRONG-MUNZER Co.: Hamilton, Ont., 4, week.
ACROSS THE ATLANTIC: Toronto 27, week, Rochester July 4, week.
BOUND TO SUCCEED Co.: Louisville 27, week.
BELLA MOORE: Meadville, Pa., 4-6, North East 7-9.
BALDWIN Co.: Defiance, O., 27, week, Bellefontaine July 4, week.
DEVIL'S AUCTION: San Francisco June 27, three weeks.
DAN SULLY'S CORNER GROCERY Co.: Portland, Ore., July 4, week, Tacoma 11-12, Seattle 13-14, Victoria 15-16, Vancouver 19, Victoria 20, Port Townsend 21, Tacoma 22, Vancouver, W. Terr., 23, Walla Walla 25 & 6, Spokane Falls 27-9, Missoula, Mont., 10, Butte City August 1, week.
DALY'S Co.: Chicago May 30, four weeks, San Francisco July 11.
EUNICE GOODRICH: Rock Island, Ill., 27, week, Dubuque, Ia., July 4, week, Cedar Falls 11, week, Ft. Dodge 18, week, La Mars 25, week.
E. T. STETSON: Wichita, Kas., 27, week.
EZRA KENDALL: N. Y. City 20, two weeks.
FIELDER'S ALADDIN Co.: Pittsburg June 27, two weeks.
FRED. WARDE: Bozeman, Mont., 30, Livingston July 1, Billings 2, Miles City 4, Bismarck, Dak., 5, Jamestown 6, Fargo 8-9.
FRANCIS LABADIE: Ludington, Mich., July 4.
FUNCH THE BRISTOL: Boston 27, week.
FELTON-CORNISH Co.: Muskegon, Mich., 27, week, Whitehall July 4, week, Manistee 11, week, Big Rapids 18, week.
GUS WILLIAMS: San Francisco June 23, four weeks.
HELD BY THE ENEMY: Los Angeles, Cal., 27, week.
HARRIGAN'S PARK THEATRE Co.: Council Bluffs, Ia., 30, Omaha, Neb., July 1-2, Cheyenne, W. T., 4, San Francisco 11, five weeks.
HENRY CRANFRAU: N. Y. City 20, two weeks.
HELENE ADELL: Erie, Pa., 27, week, Bradford July 4, week.
JOHN W. ISHAM: N. Y. City 27, week.
JEFFERYS LEWIS: Salt Lake July 3-4.
LILLIAN LEWIS: Chicago 27, week.
LOTTIE CHURCH: Hoboken July 4, week.
LIBBIE MAY ULMER: Providence 27, week.
MURRAY AND MURPHY: N. Y. City 20, two weeks.
MINNIE MADDERN: N. Y. City June 20—indefinite season.
MADISON SQUARE Co. (Palmer's): Chicago, June 6, five weeks.
MME. JANAUSCHEK: San Francisco 27, two weeks.
MME. JANSEN: Denver 27, week, Omaha July 4-5.
MAUD ATHERTON: Quincy, Ill., 27, week.
MCALLISTER Co.: Columbus, O., 4, two weeks.
RICHARD MANSFIELD: N. Y. City May 30—indefinite season.
RANCH 301: Boston 20, two weeks.
REDMUND-BARRY Co.: Halifax, N. S., July 18.
ROCKWELL'S DRAMATIC Co.: Medway, Mass., 27, week, Franklin July 4, week.
SAWYER'S UNCLE TOM Co.: Rochester 27, week, Buffalo July 4, week, Montreal 11, week.
SAM'L OF POSEN: N. Y. City July 4, week.
T. W. KENNY: Halifax, N. S., July 4, week.
THORNTON-EDWARDS Co.: Pontville, N. Y., 1-2.
T. J. FARNUM: Buffalo 27, week.
TAVERNIER Co.: Big Rapids, Mich., 27-July 4, Grand Rapids 5-9, Ludington 11, week, Manistee 18, week.
UNDER THE LASH Co.: Pittsburg 27, week.
WILSON COMEDY Co.: Leavenworth, Kas., 27, week, Atchison July 4, week, Topeka 11, week.
WORLD Co.: Providence 27, week.
ZOZ Co.: Mt. Clemens, Mich., 30, Niagara Falls, N. Y., 4.

OPERA AND CONCERT COMPANIES.

BOSTON OPERA Co.: Lacrosse, Wis., July 11.
BIJOU OPERA Co. (Randall): Denver June 20—Summer season.
CLEVERDON OPERA Co.: Dayton, O., June 27—indefinite season.
CONRAD OPERA Co.: Chicago, July 4—Summer season.
CHICAGO OPERA Co.: Washington 27, week.
KENDALL OPERA Co.: Boston June 27—Summer season.
MCCAULL'S SUMMER Co.: Baltimore May 2, ten weeks.
MACCOLLIN OPERA Co.: Cincinnati, June 11, six weeks.
ROYCE-LANSING BELL-RINGERS: Grand Haven, Mich., 30, Whitewater, Wis., July 1, Fort Atkinson 2, Lake Mills, 4.
STARR OPERA Co.: Philadelphia June 6—Summer season.
STANDARD OPERA Co.: New Britain, Ct., 1-2, Bridgeport 4, week.
TEMPLETON OPERA Co.: St. John, N. B., 30-July 1-2, Calais, Me., 4-5, Eastport 6-8, Fredericton, N. B., 9-9.
WHITNEY FAMILY: Burton, O., 2.
WILSON OPERA Co.: Toledo June 13, four weeks.

VARIETY COMPANIES.

BIG FOUR: Philadelphia 27, week.
IDA SIDDONS: Newark, N. J., 27, week.
KENDALLS: Cincinnati 27, week, Indianapolis July 11, week.
MURPHY-WELLS Co.: Philadelphia 4, week.
NIGHT OWLS: Chicago 27, week.
TOPACK-SPEELS Co.: Niagara Falls, N. Y. 3-4.
WINNETT'S EUROPEAN SENSATION: Brooklyn, July 18.

MISCELLANEOUS.

BROWN'S EQUESCURSICULUM: Rockland, Me., 4-6, Bath 7-9.
BARTHOLOMEW'S EQUINE PARADOX: San Francisco
BABOO BRANCH: Hoboken 27, week, June 20, three weeks.
CROCKER'S MONKS: Kingston Ont., 27, week, Montreal July 4, week.
HERCAY (Ye Olde London Streets): New York City—indefinite season.

CIRCUSES.

ADAM FOREPAUGH'S: Staten Island, N. Y., 28—indefinite period.
BARNETT'S: Clay Centre, Kas., 2, Concordia 3, Beattrice, Neb., 4, Lincoln 5, Fremont 6, Schuyler 7, Grand Island 8, Kearney 9, Norfolk 11.
BARNUM'S: Worcester, Mass., July 1, Springfield 2, Holyoke 4, Greenfield 5, Brattleboro, Vt., 6, Keene, N. H., 7, Pittsburg, Mass., 8, Marlboro 9, Lowell 11, Haverhill 12, Lawrence 13, Lynn 14, Salem 15, Gloucester 16, New Bedford 18, Biddeford, Me., 19, Lewiston 20, Portland 21, Dover, N. H., 22, Nashua 23, Manchester 25, Concord 26, Plymouth 27, St. Johnsbury, Vt., 28, White River Junction 29, Montpelier 30.
BURR ROBBINS': Sheboygan, Wis., 5.
DORIS': Lima, O., July 1, Muncie, Ind., 2, Lafayette 4, Bloomington, Ill., 5, Springfield 6, Decatur 7, Mattoon 8, Lincoln 9, Pekin 11, Peoria 12, Canton 13, Kewanee 14, Princeton 15, Mendota 16.
F. A. NEWMAN'S: Calais July 1, Houlton 2, Caribou 4, Grand Falls 5, Woodstock 6, Canterbury 7, Fredericton 8, St. John 9, Sussex 11, Amherst, N. S., 12, Truro 13, Halifax 14-15, New Glasgow 16, Moncton, N. B., 18, Newcastle 19, Campbelltown 20, Rimouski, Que., 22, Riviere du Loup 23, Pointe Levis 25.
HYATT'S: Brooklyn 27, week.
IRWIN'S: Brooklyn 27, week.
LENOUX-WEBB: Boston 20, two weeks.
LEE'S: Easton, Pa., 1-2.
MACHUSA: Butler, Pa., 1-2, Pittsburg 4, week.
MILLER-STOWE: Newburg, N. Y., 29-July 1, Danbury, Ct., 4-6, Bridgeport 7-9, Springfield, Mass., 13.
ROBINSON'S: Denver July 4.
SELLS BROTHERS': Leavenworth, Kas., 1, Atchison 2, St. Joseph, Mo., 4, Hamburg, Ia., 5, Red Oak 6, Creston 7, Chariton 8, Des Moines 9, Ottumwa 11, Fairfield 12, Burlington 13, Galesburg, Ill., 14, Rock Island 15, Davenport, Ia., 16.
SANGER'S: Toronto 27, week.
STARNES': South Bend, Ind., 4, week.
WALLACE'S: Pittston, Pa., 29.

An Analysis of Beatrice.

In the empire of literature Shakespeare rules alone, and equally alone and unique is his rule within the hearts of true artists and lovers of his great writings, for his characters are beloved as dear friends—friends that are, for all moods—either sad, silly, grave, or gay; and he is to be pitied that cannot among so large an assembly find enjoyment thorough and wholesome.

That each character is open to a dozen different interpretations is its greatness and continual newness, and in giving my humble opinions and conception of his Beatrice I have perhaps seen her in a different light from that in which the critics, men of letters, and artists, whose writings I have read, have seen her.

In the first place, it was my desire to understand and comprehend the inner part of her nature. That she was a virago or man-hater, is surely a misguided impression; nor can I believe anyone who gives full thought to and inwardly digests the words put into her mouth by the great poet could conceive her in this manner. That an interested affection exists in her heart for Benedick from the very first words she speaks I hold, with this idea before me I found my study of her, and in this light I submit my effort.

Beatrice comes first before us with her uncle and her sweet friend and companion, Hero; she has listened to the dialogue between her uncle Leonato and the messenger who comes from Don Pedro; he and Count Claudio are spoken of by this soldier; but when Signor Benedick is *not* mentioned, Beatrice is sufficiently interested to know if he, too, has returned. "Is Signor Montanto (a nick-name she has given him) returned from the wars?' Then she questions of his bravery—"How many hath he killed and eaten in these wars, but indeed how many hath he killed, for I promised to eat all of his killing," showing that she hath before jested with him of that same bravery she now wishes to hear more of. Next she asks, "Who is his companion?" This she is eager also to know, as she repeats the question, "But I pray you who is his companion?" She covers up her interest in Benedick from those dearest to her with the wit she is noted for, and so strong a name has Beatrice for her wit, and so heartily do those belonging to her enjoy and admire it, that she completely hides her good parts to air it and keep it ever uppermost. No one about her can match her or meet her on equal footing; so when Benedick does return, she delights in that return, she cannot too speedily cross swords with him, and the steel flies sparks between them.

In her next appearance before us she says, "He were an excellent man that were made just in the midway between he (Don John) and"—who first comes to her mind but—"Benedick." Then, as if fearing she has again said something to betray her interest in him, she adds quickly, "One is too like an image and says nothing, the other too like my lady's eldest son, ever-more tattling," she continues in the same strain as if to mislead her relatives entirely as to her real feelings.

She is all woman, and a sensible woman at that. "She wants in a husband a good leg, foot and money enough in his purse," also a handsome man—as her advice to Hero shows. "But let him be a handsome fellow, or else make another courtesy and say, 'Father, as it please me.'" The moment Benedick appears she follows him, anxious to be near him, though should she so desire, there is nothing easier than to avoid him in a crowded masque. When their wit again flies, she calls him the very opposite of what she knows him to be, "a dull fool," and says "none but libertines delight in him," knowing well he is the chosen friend of Don Pedro, the highest Lord of Arragon, and "his commendation lies not in his wit, but in his villainy." Now all speak of Benedick as a brave, good soldier, kind and courteous, and an act of villainy would be the last of which he would be capable. Having fired these arrows she trips off to dance, well pleased in getting the best of a wit-contest. For to say a bright, clever thing is more than food to our dear "Lady Disdain," and to say it at Benedick's expense—this great strong soldier—gives Beatrice never a pang of conscience.

When next we see them, she comes to call him to dinner. We can imagine she has just seated herself comfortably, well satisfied with all the merry, witty things she has been saying to the high and valued guests around her, and now about to seat themselves at her uncle's table. Leonato says—we will imagine he does, and we are led to believe so, for a moment before Don Pedro says, "Let us send her to call him to dinner"—"Beatrice, go call Signor Benedick to dinner." She may be a bit vexed at this commission, and ask, "Must I do him a page's office?" "Yes," Leonato might reply, "you shall go," and she obeys half in a pet. At any rate, when she comes to Benedick, she speaks curtly—"Against my will I'm sent to bid you come in to dinner." "Fair Beatrice, I thank you for your pains." "I took no more pains for those thanks than you take pains to thank me; if it had been painful, I would not have come," she replies. "You take pleasure then in the message?" says Benedick. "Yea, just so much as you may take upon a knife's point and choke a daw withal. You have no stomach, Signor: fare you well."

The only trait in Beatrice's character not consistent with my understanding of the nobility and frankness of her nature, is the eagerness with which she comes to hear herself spoken of, and willingly, eagerly plays eaves-dropper. She drinks in all that is said, and jumps at once to a conclusion, as ready as the impassioned Juliet, to throw herself into Benedick's arms. Her own words lead us to this conclusion:

> And Benedick, love on; I will requite thee,
> Taming my wild heart to thy loving hand;
> If thou dost love my kindness shall incite
> To bind our hopes up in a holy band.

Marriage, we see is her thought, no idea of a merry flirtation, she does not say she does not care for Benedick, yet here is her opportunity to jest with him, fool him to the top of his bent. No, 'tis love she feels for him and has felt all along. She is only waiting for him to declare himself and when she believes he loves also—why, "maiden pride, adieu."

What occurs between this scene and the next acted one, the chapel scene, we read for ourselves (III. iv, 39-94), and that it savors of a love-sick maiden, I cannot but think. "Good morrow, Coz," says Hero. Beatrice replies, "Good morrow, sweet Hero," in such a tone that Hero at once asks, "Why, how now? do you speak in the sick tune?" Beatrice answers, "I am out of all other tune, methinks." And again, "By my troth, I am exceeding ill: heigh ho!" and, "By my troth, I am sick." Surely these lines are from the heart of a love-lorn maid.

I believe that the correct conception of a character of Shakespeare may be often readily caught from a scene that is not usually acted, from some seemingly unimportant line, that sets the key to the whole situation and aids one as the doctored, altered and revised editions of his plays cannot. I do not hold this scene between Hero, Margaret and Ursula should be acted upon our stage in these days; but I do maintain that an artist should know every line of the original. It is surely the only way to study the intention, conception and heart of the character.

Now we arrive at the chapel, Leonato, bringing with a proud heart his only child to a marriage with her chosen love; Hero, fond and blushing; Claudio, with insult welling to his lips, an easy prey to a foul report, his vanity wronged and wounded (I certainly admire Claudio's character the least of any in the play); Don Pedro, a true friend to Claudio and standing by him in his injury; Don John, whose villainy has had their eyes to give his slander the appearance of truth; Benedick, happy in a new-found interest, the love of Beatrice, waiting but his opportunity to disclose his love to her; and Beatrice, herself proud in the knowledge of her loved companion's honors, seeing her beautiful, pure, and knowing the rich worth of her chosen friend, and secretly rejoicing in her own love for Benedick. Doubtless she thinks as she stands beneath the altar, her time may be near to "bind their hopes up in a holy band."

Not one of them dreams of the fierce blast that is so suddenly to blow their joys, their hopes, their happiness to the winds. I need not repeat the scene, as all are familiar with its beauties, but come to the conclusion, where 'tis decided Hero shall feign death so that, "when he shall hear she died upon his words," then shall he mourn "and wish he had not so accused her." Her father consents, they leave the chapel, all but Benedick and Beatrice. Why does she remain? she who so loves Hero, and sympathizes with her? Why? Unless she loves Benedick more. She permits Hero to go without her for a few words with him. I think she has in her mind what she means to demand of him, and waits for his avowal to name her condition, viz., to "kill Claudio."

To her mind such an insult can only be wiped out by Claudio's blood. She has no thought of harm to Benedick, he is her soldier, her strong arm, her hero, who is to avenge her sweet, wronged cousin, we can readily imagine what Beatrice with her nature would have done were she a younger brother of Hero's, never stopping to think, she would follow Claudio, challenge him, fight—and fall, were he the better swordsman. But Benedick against Claudio (this young swell of his day). She has no fear of Claudio's harming Benedick. Let us take the lines between the two: Benedick asks, "May a man do it?" she replies, "'Tis a man's office," and in the same breath, as if regretting the danger she is about to place him in, adds, "But not yours." Benedick's next words are "I do love nothing in the world so well as you, is not that strange?" and after a few witty passages, for our lovers cannot so readily leave their good friend, Monsieur wit, behind them, Beatrice owns she loves him. "I love you with so much of my heart there is none left to protest." Benedick is delighted, and in the exuberance of his joy, says, "Come bid me do anything for thee." For we must not forget in those days of chivalry, a lover must perform some brave or worthy deed for his queen of love. Beatrice full of the wrong done her dear hero, and knowing Benedick to be a brave man, bids him for her love "kill Claudio." More than astonished at the sudden demand, he replies: "Not for the wide world. You kill me to deny it, fare well."

She grows angry, enthusiastic, heroic, and at last bursts into tears—a woman's surest weapon. He argues, coaxes, soothes her. No, nothing, she will have nothing but that he shall kill Claudio to prove his love for her. "Think you in your soul the Count Claudio has wronged Hero?" "Yea, as sure as I have a thought or a soul," she replies. "Enough, I am engaged—I will challenge him," and Beatrice, as I understand her, would say within her heart, God bless you and give him her lips—lips which such a woman as Beatrice is, had held most sacred from all men.

Shakespeare ends the scene with Benedick's speech, and so far justified my conception of Beatrice. Beatrice is satisfied that Benedick will keep his word to her.

She sleeps content that night, assured of Benedick's love, doubly so as he proves it, by being willing to kill Claudio for that love, happy also that she is instrumental in avenging her cousin's insult and wrong. All her actions show Beatrice to be brave, passionate, impulsive and thoroughly womanly.

In her last scene we see Beatrice tamed. "Sweet Beatrice, wilt thou come when I call thee?" "Yea, Signor, and depart when you bid me." When she is called within the house, she begs him to go with her. How different to the tantalising, teasing Beatrice of the non-wooing time! Can we not imagine Beatrice—a noble wife amidst prosaic duties?

I can never picture her with knitting nor darning-needle in hand, but a wife who would make easier the hard lessons to her boys; leading them, arguing, explaining, and usually convincing, all the sharpness of her wit worn off by constant contact with tender words. A woman—and standing among them as the embodied light and dignity of her husband's house. This is Beatrice as I see her with my eyes through the words of our immortal poet, Shakespeare.—*Fanny Davenport in Shakespeariana.*

The golden wedding of Jerome Ravel, the pantomimist, was to have been celebrated last Saturday at Toulouse, France, but was postponed on account of illness. Imre Kiralfy was to have celebrated the event on the same day. The latter is in receipt of the following telegram from M. Ravel: "Deeply impressed with your remembrance. My thanks to you, to yours and to the press. We drink to your health and to your family's."

Dramatic Drift.

In the manuscripts of Hardy's La Folie de Clidamant (1620), preserved in the archives of the Theatre Francais, the following extraordinary stage direction occurs: "There must be in the middle of the stage a handsome palace, and on one side the sea where appears a ship with masts, where appears a woman who throws herself into the sea, and on the other side a fine chamber which opens and shuts, where there is a bed well covered with cloths." A comprehensive scene truly. It is significant, also, to find that in both France and Italy, real fountains were invariably considered the only proper embellishment of palace scenes in the various pastorals and operas produced during the eventful period of 1670-1680. Indeed, it is a well authenticated fact that when the Semiramis of Roy was presented at Paris with very lavish adornment about the year 1700, an attempt was made to convey the impression of a rain shower by means of a thin stream of water descending from above, but with only partial success. A wholesome change, however, came over the spirit of the French theatres when the great Florentine architect, Giovanni Servandoni, began to paint for the opera in 1726. Setting vigorously about the task of reforming the many long-standing scenic abuses then rampant in Paris, almost his first move in that direction was the banishment of all the old fountains in favor of a well-contrived "artificial cascade" machine of Italian invention.—*Gentleman's Magazine.*

From Henry Irving's reply to Coquelin in the *Nineteenth Century*: "M. Coquelin divides actors into two classes—those who identify themselves with their characters, and those who identify their characters with themselves. Excellent as this definition is, it is somewhat misleading. M. Coquelin tells us that when he played Thouvenin it was his greatest difficulty to repress his own idiosyncrasies. His study was to efface Coquelin entirely—voice, walk, gesture—and to present only the man he conceived Thouvenin to be. This is very good as far as it goes; but why should Edwin Booth, when he acts the part of Hamlet, try to forget that, physically speaking, he was ever Edwin Booth? His mind is absorbed in the character—he looks and speaks the melancholy, the passion, the poetry, and the satire of this supreme creation; yet is he to be told that, if in some detail of aspect, gesture or movement he remind the audience that he still be Edwin Booth, he is making the character a part of himself instead of losing his own nature for the time in the world of imagination? The actor who portrays with the grandest power the Titanic force and energy of Lear, or the malignity and hypocrisy of Shylock, will be truer to the poet than another who interests us chiefly in the characteristics of age or a type of the Jewish race. M. Coquelin would, I fear, in tragedy teach us to be too mosaic; for however important realistic portraiture may be in the comic drama—and there are noteworthy examples of its success on the English as well as the French stage—in tragedy it has a comparatively minor place.

Bernhardt never had a corset, says a writer in the *World*. She has never fastened a pair of stays around her in her life, which accounts for her suppleness and inimitable grace. For one reason she has always been so thin that there has been no need for corsets to confine her into a size small enough for her gowns. When she goes to the dressmaker she wears a smooth, but not tight waist of heavy white linen, which the dressmaker fills out in hollow places with a few folds of cotton batting, fitting the waist of the gown over it. But this is only worn for smoothness and not to reduce her waist. On the stage she does not wear even that, which accounts for her long, smooth strides, and the ease of her poses, that rather melt and dissolve into each other than change. In the Winter she wears to the theatre a long, full gown of heavy Chinese crepe, of which the sleeves are tight-fitting and come only to the elbow, while it hangs loose from throat to ankles. Over this dress she slips on her costumes, never removing it unless the toilet is decollete. This China crepe gown keeps her warm and adds the requisite fullness to her figure without in the slightest degree impeding the freedom of her movements. It is this fact which permits that exquisite equipoise of bodily movement and the long, sweeping motion of her arms. Not only actors, but artists and sculptors, sat in the front row during the Bernhardt season endeavoring to learn the secret of her out-like, sinuous grace. Much of it is natural, of course, and would be noticeable in any dress and under any circumstances, but much of it is also due to the fact that the muscles of her back, hips and waist have never been encobbled and stiffened by the use of stays.

It is said that the "season squidge" is Adam Forepaugh's special aversion. In circus vernacular "squidge" is ticket. It comes from "squidgelum," which is the nearest a Southern darky once could get to describing the dreadful ultimatum set before him when the doorkeeper told him "he could not get into the show unless he had the price or its 'quivalent." Thinking to please Forepaugh, a show printing company once tendered him a lot of season tickets. They were so slowly go ten up that the circus manager, impressed by the "not transferable" at the bottom, thought it would be a pity to waste them, and so for once he broke his rule by sending out the "comps" to his immediate friends. They proved veritable 'revolvers," turning up wherever the show exhibited, and being presented at the door by all sorts of people. Forepaugh tried to be patient, as there was no one else to blame, but at last he had to acknowledge that he was annoyed and that there was but one thing to do. It was expressed in his inimitably peculiar way: "Well, I guess I'll have to discharge myself!"

Henry Irving made one of his characteristically happy speeches at the Lord Mayor's dinner to the actors in London recently. "I know the responsibility of standing before so many of my fellow actors and actresses," said he. "I know what it is by rehearsals and other experiences of the profession, and I have to be extremely careful in any remarks I may make. Your Lordship is perfectly aware that the first theatre—I am not going back to the history of the stage—that was built here was the Curtain Theatre. There is some dispute as to that; but there is no doubt that it was built close to the city, whether it was the Curtain Theatre or not. There is no record, however, that this theatre was any source of gratification to the Corporation of the City of London, or that they ever visited that theatre in state, and certainly its actors were never entertained at the Guildhall. In fact, think the annals tell us there was a little friction between the Corporation and the actors, and there were passages not of extreme courtesy between them. Whatever those actors may have had to say of the Corporation, at any rate there was one—William Shakespeare—who, whenever the Corporation is spoken of, speaks of it with the highest respect and I may say, almost veneration. There have been many predecessors in your high office, my Lord Mayor, who have been immortalized by Shakespeare. There is, notably, the Lord Mayor in the play of Richard III. I may tell you that the Lord Mayor in Richard III. was the first part in which my friend, Mr. Toole, distinguished himself, and it was, indeed, one of his most distinguished impersonations. If he should ever be induced on any special occasion to play the part again for the benefit of any who may be worthy of such an honor, I shall be glad to support him in the part of the Duke of Gloucester. We have, my Lord Mayor, to thank you especially for this brilliant gathering, if only for this reason, that you have brought before us some ladies the most honored in the profession. You stated that you remembered Mrs. Keeley in the days gone by. When you said you remembered Macready I felt a cold sweat come over me, for I feared lest you should have remembered me when you were a boy. But, sir, I also remember Mrs. Stirling, and I remember even before Mrs. Stirling, Mrs. Keeley, for some of the most delightful hours I ever passed were in witnessing her performance of Jack Sheppard, which I am old enough to remember with great delight. When one looks back at these memories, sir, one wonders why actors should ever grow old. The actors of this country, my lord, in many respects are the best in the world. Whether they are the best actors in all respects it would not become me to say. If I thought so, I should be very reticent on the subject, because I know what the result would be when engagements came to be renewed. But if, my Lord, they are not the best actors in the world, they are certainly the most appreciated actors in the world, and the hospitable welcome which you have given to-day is very gratifying to them. They are very grateful, sir, to you for your genial appreciation of their vocation, and I venture to say that perhaps the most memorable event connected with your distinguished occupancy of your high position in this jubilee year of our gracious Queen—the most memorable event, one which you will remember probably with greater pleasure than any other which may come under your guidance, will be this meeting here to-day."

A *Sun* writer has been investigating and explaining Herrmann's tricks. Here is the way one of the most effective is described: "Herrmann borrowed a handkerchief from a lady and gave it to a young man to hold between his hands. He carried a wand under his arm. Taking the wand out with his right hand, he also took from a little pocket under his arm a small package of pieces of linen, which he concealed in the palm of his right hand. He then said the young man in the audience was not holding the handkerchief right, and took it from him to show him how. He rubbed the handkerchief between his hands, palmed it, and gave back the bits of cloth to the stand. The young man did not observe the change. Again Herrmann appeared dissatisfied, and told the young man to hold the handkerchief up by a corner. The dupe opened his hands, and the bits of cloth fell out. He picked them up and handed them to Herrmann, who put them between his own hands, palmed them, and worked toward the ends of his fingers a long strip of cloth which he had concealed in his palm. Then he shook out the strip and said it was composed of the pieces. This he rolled up and palmed, and turning his back to the audience to go back upon the stage, he put all the bits of cloth away under his coat and showed his hands to be empty. Then he picked up a lemon from which the pulp had been removed, and inside of which a handkerchief had been placed. He cut the lemon and drew out the handkerchief. The spectators thought it was the one he had borrowed, and they applauded. He put the handkerchief on a plate and poured some alcohol upon it. The pretty young woman set fire to the alcohol with a candle. Then he extinguished the flame with a sheet of paper, in which he wrapped the embers. He went to a table, rolled the package with his hand into a little ball, and took up another paper containing an unscorched piece of cloth. He walked down toward the audience, pretended to toss the piece of cloth to a lady with his left and palmed it with his right hand, which he dropped to his waist. While the spectators were looking at his left hand he concealed the piece of cloth in a pocket just inside the edge of his coat. He then placed his wand under his left arm, and took from the pocket there the original borrowed handkerchief, concealing it in his palm. Placing his hand at the gentleman's ear, he dropped the handkerchief to the ends of his fingers, pretended to take it out of the gentleman's ear, and handed it to the lady."

However fiercely the Parisian critics may take issue with one another in print, they are quick to unite in resenting collectively any real or fancied insult to one of their number. We are told that the *boulevardiers* are greatly excited over an encounter between M. Victor Capoul, the well-known tenor, and M. Edmond Stoullig, an estimable and accomplished journalist. M. Stoullig recently had occasion to find fault with M. Capoul's singing in a concert at the Trocadero, and, although his disapproval was expressed in very mild terms, it grated upon the artist's ears. The other day M. Stoullig had M. Capoul met at a rehearsal preparatory to a charity concert, and the tenor, walking up to the journalist, assaulted him most brutally. Friends of both parties interfered, and on the next morning M. Stoullig prepared to send his seconds to M. Capoul. After a consultation with experts in the matter of duelling, however, it was decided that the offense was of such a character as to compel M. Stoullig to seek reparation in the courts rather than the field, and at last accounts M. Capoul's appearance in a police court was anticipated. The assailant will probably escape with a small fine, but the injury done him by his arraignment is likely to be lasting. The whole journalistic fraternity in Paris sides with M. Stoullig, and this in itself is a serious affair for the aggressive vocalist. A few years ago one of the songstresses of the Paris Opera House, Mlle. Jeanne Nilson, boxed a critic's ears. She was promptly tabooed by the brotherhood, and not long afterward she disappeared forever from public life.

The lowest depths of absurdity in current farce-making, strange as it may appear, have not yet been reached. The following illustration is found in the theatrical column of one of the metropolitan dailies, whose reporter found a young woman at a costumer's shop standing in a group of men: "She was clad in a handsome and yet rather plain costume, suitable for the street. The men were critically regarding her. Then they made a concerted attack on her, grabbing viciously at the garment. At every clutch something came off. One man jerked away a sleeve, another got a section of the neck, and so on. The scene startled the reporter for a moment, but the calmness of the girl assured him that there was no harm meant. In a jiffy she stood transformed into a belle arrayed for an evening occasion of ceremony, with no sleeves and a bodice altogether fit for a ball, reception or dinner. The reporter asked if that was for some economical patron who wished to make one dress answer the purposes of two. "Not exactly," was the reply. "It is an invention of Henry E. Dixey, and is to be worn in a farcical piece soon to be produced at a city theatre. In one of the scenes of wild absurdity the heroine is violently assaulted by a servant girl, who tears furiously at her dress. Every time she clutches the garment a piece gives way. But the truth is that the victim of the assault, for the sake of convenience and economy, has devised a sort of transformation dress, with detachable sleeves, and so the violent removal of the different sections, though startling to the spectators for an instant, only leaves the actress appropriately clad for a ball, to which she is going. If that doesn't make the play go famously with the women, then I am no prophet."

Reality, except in so far as a certain few inanimate objects such as furniture, and so forth, should be avoided, because it does not assimilate with the general appurtenances of the stage, says the London *Stage*. Let us have actresses and actors in reality and in earnest reality—and even then the passions and sentiments they express must still be only realism—but let us have as little else that is real as possible. There cannot be any Art in reality, while realism is all Art. By exactly so much of reality as we import into a stage performance do we turn the theatre into a show house only. And this is what none of us want to do at all. Performances must be made attractive, but surely they can be made so by means of Art. At least there are some theatres in London which do provide very attractive performances without degenerating them into a show—without the assistance of effects which are not only inartistic, however well done, but which are also in one way or another always clumsy. Let the line between reality and realism be well drawn and kept, and all will go well. And let every stage manager learn and remember that reality is in life only; realism takes its place upon the stage.

A Dark Deed.

A TRUE TALE.

One afternoon in Summer-time
Two "fakes" sat up in a room
On the third floor front of a lodging-house,
Bemoaning their horrible doom;
For out of a season of forty weeks
They signed their contract for,
They worked but seven, and, O ye gods!
The Summer was not half o'er.
They owed their rent since the week before,
And they hadn't a cent to pay;
They never ate, and as for beer
They'd nary a sup all day.
'Twas the lack of beer that made them grieve,
And for beer alone they'd "hustle;"
And beer they'd have, if they pawned their coats,
The sheets or the landlady's bustle.
So while they sat and pondered and schemed,
And cursed about their luck,
And tried to think of a plan whereby
They could stuff the old tin "duck,"
Came the strains of an organ down below,
Grating harshly upon the ear,
For 'twas grinding an air that mocked their fate—
"As I Drink from My Pitcher of Beer."
They sat by the window, their chins on their breasts,
And sadly they gazed o'er the way,
When all of a sudden their vision's obscured
By a "monk" who is looking for pay.
A "monk" who is tied by a long piece of rope
To the grinder below on the walk;
A "monk" who could "hustle" as well as these "fakes,"
And would act quite as well could he talk.
Now one of these artists, a "fakir" called "Jim,"
Locked with scorn at his "simian brother,"
While a horrible grin—a demoniacal grin—
Appeared on the face of the other.
His eye flashes fire as he starts from his chair,
And clutches his friend by the arm,
And "Jim," who's a Christian, grabs "Mac" by the coat
For he thought the poor "monk" he would harm.
"Kill *me*!" then says "Jim," "but spare the poor monk;
My life I gladly will give,
For since the sweet beer that I crave is denied
I've now no desire to live."
"Then you're a fool," then quoth "Mac;" "I'll not kill the beast;
But 'Jim' just as sure as 'tis hot,
The money we need to stuff the old duck
That "monk" in his pocket has got,"
Then he threw off his friend and stealthily glides
Toward poor Jacko, who's perched on a chair,
In a twinkling poor "monk" is hanging head down,
Suspended by "Mac" in the air.
"Mac" shakes him down well, till the money he had
In his pocket the "monk" has no more,
And "Jim" on his knees a-picking up cents
That are scattered all over the floor.
Then "Mac" frees the "monk" from his murderous grasp
And drops on the floor to help "Jim."
The "monk" scampers off to the window—then bows—
Disappears with a wink and a grin,
And when they had picked up their ill-gotten gains
Of coppers they had twenty-eight,
"Twill all the old growler four times," spoke up "Jim;"
"So skip at a gallop," "Mac" quoth,
Well, they did "rush" the "growler" four times, so they say
And each "growler" full made them more drunk;
Then they soon fell asleep,
Both blessing the luck
That sent them the dear little "monk."

RICHARD P. CROLIUS.

The Actresses' Corner.

It's a custom in London for impecunious young men unable to keep a cob (as they call a saddle-horse) to make believe they have been riding, as little boys do with dining-room chairs. Algey and Bartie, old chappies, put on their cords and tops, grab their whips and go to a stable where there's a "splasher"—that's a bucket of mud—and a white-wash brush. There they get spattered, and as soon as it dries a bit they go toddle down aford, Regent, Bond or Piccadilly just in from a dash across the country. The splasher has different kinds of mud for different localities.

"What'll it be, yer honor, h'east or west?"

So the mud and the lie won't conflict, there's yellow loam from one source, red earth from an other, and the nice black dirt peculiar to a third locality.

That's a trick that takes. I have just dropped on another. A worthy dressmaker I know is making three handsome white dresses.

"Do they fit well?" I asked.

"They ain't to fit no one," said she; "they are to 'ang on 'ooks in the cleaners' winders to make believe they've been cleaned."

Many a time I have thought the cheapest housedress a lady can wear is lovely white cashmere trimmed with cascading lace. They clean up like new. This I have thought in front of dyers' and cleaners' windows when I was contemplating brand-new gowns—no doubt such as the little dressmaker is putting together for old Scourem of upper Broadway.

* * *

It's amusing to hear men discourse of female attire—they are so hopelessly ignorant of the subject.

"What is the material of your gown?" asked an old Judge the other day of a lady.

"Silk."

"I thought so. Now my girls have taken an economical fit and they are wearing satines—cotton goods. Why, five years ago if I had asked my women folks to wear a cotton gown on the streets they'd a put a strait jacket on me."

"Indeed," said the lady; "do you find it makes any material difference in your expenses?"

"Oh, it must; twenty cents a yard instead of $2 or $3 a yard for dress stuff tells mighty quick."

"Who makes your wife's and daughters' dresses?" asked madame.

"Same old party—Mme. Arnot."

"Find out what her bill is for making a nice twenty-cent cotton gown," retorted the lady.

Pa thought it over going home; he couldn't recollect that his revenues were increased by the economy of his family. So he questioned the partner of his bosom that night. She had on a hair-striped gingham that had never cost more than twenty-five cents a yard.

"What does Arnot ask for making a dress like that?"

"Just the same as any other."

"Good mercy!"

"There's just as much work to make a gingham as a silk."

"You don't say?"

"In fact the making of this dress was more than my black moire."

"Do tell!"

And Ma did tell. "You see," said she, "Arnot puts a silk lining in this skirt."

"Gingham on silk!"

"Why, yes; any one seeing a ten-cent calico made up on a silk lining knows it's not worn for economy, but because it's fashionable. The making of this dress was $23, the findings $5, and the silk underskirt $16, and a half yard of velvet for collar and cuffs $3—$41—that was the bill."

The Judge was gathered from the spot where he collapsed and carefully toted away. He doesn't boast as loudly as he did of present economy.

* * *

It is quite likely that next Winter will witness the great and striking revival of the powdered head. That means the wearing of white wigs, for no lady could live with her head powdered thickly enough to be pure white, and no woman of the present day would endure a shower of powder falling eternally on her good clothes.

The present style of high collars will not go out in Alexandra's time. That unfortunate Princess of Wales has a throat marred and scarred by a disease called kings-evil. She can never bare her neck, otherwise standing-collars would have gone out long ago. For years, from the same cause, her hair has been desperately thin on top. She has worn the most elaborate front-pieces, that look like hair caps, so thick and high have the curls been massed. The hair on the temples has been touched up as silver threads crept in among the dark. The dye is injuring her health—as dyes always do—and a Bond street coiffeur made last May three different styles of white front-pieces for the Princess to select from.

The next thing we shall know—as Lester Wallack was of ebon hue one month and silver-tipped the next—Alexandra will have off the black top-knot, mount the white piece—her own hair is white enough to eke out the front—and silver hair will be the rule. Ladies will never bleach dark heads milk white; it would be impossible to keep it in that condition without injury to life and limb; so the outcome will be the white wig. Already dealers in hair foresee the incoming fashion, and they are scalping old women throughout France and Germany and laying in a stock of milk-white locks worth more than their weight in gold.

* * *

The most magnificent hirsute display I ever saw occurred on a steamer coming from Havre, some years ago. Those hairy Sutherland sisters would hide their diminished heads beside the sight I saw in a cabin on the *Ville de Havre*. The mother superior of a convent in Montreal was returning home, and one night, having become very pleasantly acquainted with the dear old lady, we got to talking of the effect of covering in taking the hair off. She said her hair had been cut at the age of eighteen, when she took the black veil, and kept short till she was nearly thirty. At the time of speaking she was sixty. She had worn it in two plaits hanging beneath her heavy serge garments for thirty years, and she removed her coif, the veil and trappings across her forehead; undid the loose three-strand braids, and showed such another head of hair as no woman, I honestly believe, can call her own to-day. It was forty-six inches long; the two braids were each as thick as one's wrist, and they were as white as the paper on which these words are printed. The braiding gave a ripple to the shining mass, and I said as I looked at it: "Black and brown, red and gold, may have their advocates, but as long as I live I shall think silver white is the loveliest crown that was ever laid on a woman's head."

FROU FROU.

The Thespians' Excursion.

The general public, or at least a large part of it, have a great desire to look at actors in their every-day clothes. It was not surprising, therefore, that the excursion of the Thespians up to West Point last Sunday was largely attended by the public, and that a great many of the profession who might have gone but for the natural feeling that they would be stared at and pointed out, kept away simply on that account. A number of affairs like that of the Thespians' excursion had been given in previous years, and it is to the credit of the society to say that its outing was the most respectable and decorous of any yet known.

As usual in excursions of the kind, the actors and actresses were not in the nature of resplendent stars. The stars could have been counted on the fingers of one hand. Backed up by a good cigar and determined to see that affairs went smoothly, Manager Frank B. Murtha conversed with his acquaintances in a quiet corner of the boat. Edwin F. Mayo and George W. June seemed to have no end of female admirers, and Harry Hilliard's career for the time being was made perilous by the attentions cast upon him. It was feared that Mr. Hilliard would lift his voice in song, but with a cleverness that surprised his friends he managed to evade all hints thrown out.

The ladies were in the majority. Harry Mills divided his attentions between two of the fair ones. Mark Murphy had the same number to look after, and Fred. Maeder devoted himself untiringly to three. Jack Sanford was kept pretty busy, and Charley Rice would have been if he hadn't missed the boat. Among the ladies Arita Lopez and her cousin, Miss Weir, were universally admired, not alone for their charms of person, but for their unceasing jollity and good nature. Marie Hilforde and Kitty Marcellus were another lively couple, and Miss Chase, Marie Sanger, Dora Stuart and Kittie McDonald proved a particularly light-hearted quartet. Avoirdupois, as far as the ladies went, was in abundance, and a frequent shifting of balance was necessary whenever they ventured too far on either side of the boat. There was an attempt at a programme of vocal and instrumental music, but it fell through, although the Manhattan Quartette, consisting of J. M. Wood, C. B. Church, Charles F. Shattuck and J. L. Somers, sang "The Letter He Expected Never Came" and "Rock-a bye Baby" so that tears glistened in the eyes of some of the children.

A stop of half an hour was made at West Point, and the company were entertained there by Thomas P. Scott, Chief Clerk of the Adjutant-General's Office, who is an ex-member of the profession. On the way home dancing was indulged in by such renowned flingers of the light fantastic as Miss Chase, Mark Murphy, Kitty Marcellus, Florence Evans, Jack Hadley, Carrie Wood, Jack Sanford and R. L. Scott, as well as a few of the scribes who had ventured along.

On the whole the day proved a delightful one, and the *Sirius* was moored to its dock after having seen as jolly a crowd on board as it had ever held. Among those present besides those already mentioned were James Rascovar, Joseph J. Buckley, Annie Boyd, Miss Von Axte, Charles Miller, Mabel Leonard, Corydon F. Craig, Daisy Burton and Jennie Hughes.

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London News and Gossip.

LONDON, June 16, 1887.

Preparations for the Jubilee are now in full blast, and these, combined with a hot wave which has suddenly rolled up, either to show that our long delayed Summer is really coming at last or by way of getting us ready for the "Queen's weather," which will, of course, be a prominent feature of next week's proceedings, have made theatrical "returns" suffer considerably. Most of the West End managers announce their intention to close on Jubilee night. As all vehicular traffic is to be stopped early in the afternoon they have not much option in the matter. Nor will those who keep open do much business—so far at all events as "best parts" are concerned. On that night everybody will be in the streets to see the illuminations. Meanwhile everybody seems to be saving up for a big Jubilee burst, and the intention to paint the town red on June 21 seems pretty general. Pray goodness it may not be painted flame-color also. One cannot contemplate the myriad chances of serious and widespread trouble at a time like this without a secret shudder.

* * *

Up to now no actors have been knighted or otherwise ennobled in honor of this all-pervading 21st of June; but yesterday afternoon the Lord Mayor invited the dramatic profession to lunch with him at the Mansion House. The profession, as reckoned by the invitations issued, and you may bet your sweet life that they all accepted, proved to number about 350; and right royally were they entertained. Considerable dissatisfaction has been expressed (principally by those who were not invited) with the plan and scope of the whole scheme.

* * *

It was pointed out, with apparent justice, that in an affair of this kind, inasmuch as it is impossible to invite all, selection must necessarily be invidious, and that no end of injustices would be perpetrated and jealousies and heartburnings aroused. Doubtless these have duly come to hand, and it may be that the objectors were quite right in their objections, but it is none the less certain that the "Dramatic Luncheon" turned out a very big success.

* * *

Of late years our Lord Mayors have vastly improved in quality. Though still as a rule portly and of good presence, they are no longer essentially of the fat-and-greasy-citizen type of money-grabbers who used to "fine for sheriff" in the early Georgian era. They are merchant princes, who bear their high office with becoming dignity and dispense a genial hospitality in fashion far more princely than merchant-like.

* * *

Sir Reginald Hanson, the present incumbent of the chair, is a gentleman, a scholar and a good all-round sportsman. To these claims on recognition he adds a discriminating patronage of the drama—wherefore, as Henry Irving promised him yesterday afternoon, he shall have the good report of Mummerdom while he lives and its good epitaph when he dies. Sir Reginald has but recently received from the Queen the honor of a baronetcy, which, it is an open secret, might have been a peerage had the recipient so desired.

* * *

The luncheon took place in the Egyptian Hall, the historic banqueting-room of the Mansion House. As a matter of fact, it was a hot dinner of many courses, but it would have eaten just as well under any other name. The Lord Mayor "took down" the venerable Mrs. Stirling, and Henry Irving escorted the Lady Mayoress. The inevitable J. L. Toole sat between Ellen Terry and Mrs. Stirling, and Irving had Marie Rose for his left-hand neighbor. Among the guests whom I met in the vestibule before we took our seats was the Honorable Buffalo William and a young lady, who, I presume, was Miss Cody—at least I saw Miss Cody's name down on the plan of tables. William still wears his hair long, and causes considerable sensation wherever he appears. Also I met Mrs. Brown Potter, looking lovelier than ever.

* * *

I shall not attempt to give any list of those who were present. The party included all the best known members of the profession who happen to be now in London, and some of whose names, weights and performances I am profoundly ignorant. It is highly probable that so fine a show of pretty women has not been seen in the Egyptian Hall within the memory of man. As they were all on their best behavior, the effect was charming. The Lord Mayor informed his guests that owing to the hot weather there would be only two toasts, "The Queen" and "The Drama." The last was of course coupled with the name of Henry Irving, who responded in his characteristic gravely humorous fashion. He pointed out that many of his Lordships predecessors had been immortalized by Shakespeare—notably the Lord Mayor in the play of Richard III.; also that the Lord Mayor in Richard III. was the first part in which "my friend Mr. J. L. Toole" first distinguished himself, and that it was indeed one of that artist's most distinguished impersonations. Then Irving went on to pay a graceful tribute to dear old Mrs. Keeley, and equally dear though not equally old Mrs. Stirling, after which he remarked that the company present were in some respects the best actors in the world. "Whether they are the best actors in all respects," said Irving, with a humorous twinkle in his eye, "it would not be becoming in me to say. If I thought so I should be very reticent on the subject, because I know what the result would be when engagements came to be renewed." Finally he remarked that the profession was on this occasion delighted to meet the sheriffs of London. "There may have been a time perhaps," said he, "when the presence of the sheriffs"—here a significant pause was readily interpreted by his quick-witted hearers, and there was a burst of loud and long-continued laughter, which was renewed when, with grave solemnity, Irving assured his hearers that those days were past and that they now need think only of the bright future.

* * *

Toole was trotted out to propose the health of the Lord Mayor and Lady Mayoress, and in doing so rung in three or four advertisements for himself and his show. After this we all went into the refreshment saloon, where coffee was served, and, as the reporters say, "the conversation then became general."

* * *

This has been a thick week for theatrical productions. Since my last, play-noticers have had to simmer at eleven or twelve shows independent of the Mansion House luncheon. Most of these can fortunately be dismissed in a few lines, as they were either mere revivals or their results did not justify extended notice.

Last Thursday afternoon The Lady of Lyons was put up at a Prince of Wales' matinee. In this a young fellow named Thalberg played Claude Melnotte and showed a good deal of promise. The Pauline of the day was your Miss Grace Hawthorne, who in the cottage scene acted better than I have ever seen her do. I didn't think she had so much fire in her.

The English Opera company at the Strand went in for two rivals last week at the Strand—The Hypocrite on Thursday, The Busy-Body on Saturday. The Hypocrite has not been seen in London since the late Samuel Phelps used to give his fine impersonation of Dr. Cantwell. This part is played at the Strand by William Farren, son of the famous "Elder Farren;" but W. F. is not so successful as is his wont; neither was any member of the diligent company especially happy in his or her characters. The best acting was shown by Amy Roselle, who had been specially imported to play Charlotte. In the Busy-Body also this comedy company did not score as it has done aforetime; not so much from any lack of ability as from having lately overworked itself. At both these matinees Alma Stanley, who is not unknown on your side, has been entrusted with leading parts, and has (much to the surprise of those who knew her former acting form here) scored heavily.

* * *

Another revival was that of Audran's Indiana on Monday at the Avenue, from which house Madame Favart has had to be withdrawn owing to the continued illness of Florence St. John. Thanks to the merry fooling of Arthur Roberts, the sweet singing and bright acting of Miss Wadman, Jessica Dene and the new tenor, Joseph Tapley, Indiana went well from start to finish.

* * *

But the chief revival of the week has of course been that of Much Ado About Nothing at the Lyceum on Monday, which night was also set apart for the benefit of the fair Ellen Terry, who resumed with tremendous success the character of the sharp-witted and sharp-tongued Beatrice. Irving was again the Benedick, and played it better than ever. After the great church scene Henry and Ellen were recalled four or five times, and flowers were lavishly showered upon the latter. George Alexander, Charles Glenney, T. Wenman and Winifred Emery (who is now engaged to be married) gave fine assistance as Claudio, Don Pedro, Leonato and Hero respectively.

* * *

Among the matinees of the week has been one at the Adelphi on Tuesday for the benefit of Joseph Arnold Cave, an old stager, who is at present lessee of the Elephant and Castle Theatre, a cheap house off the New Kent Road, S. E. Owing to the torrid state of the weather, and partly to other attractions elsewhere, Cave will, it is thought, not gain much by the transaction.—Another matinee was one of Still Waters Run Deep, given at the Vaudeville by a Mr. Charles Hartley, whose chief claim for notice in his rendering of Captain Hawkesley will rest upon the fact that when the play was over certain kind friends in front threw him on a toy-broom; whether to sweep himself away with is not stated.

* * *

We have also had four new plays this week: (1) An Irish eviction drama called The Oath, at a Strand matinee; (2 and 3) a farce called Sample v. Pattern, and a three-act farce called Uncle's Ghost, both tried at the Criterion for the benefit of Eugene C. Stafford, who is brother to Leonora Bradley, (who is to visit England anon), and (4) The Golden Band, a four-act drama with which Agnes Hewitt on Tuesday night started her management of the mostly hapless Olympic just vacated by Miss Hawthorne.

The Oath contains several powerful situations and some good characters—notably one of a villainous steward, played by the author, J. A. Meade—but the piece is overladen with talk. When a lot of this has been lopped, The Oath will pass muster; certainly in the provinces. Sample v. Pattern is a lively little farce by Mr. Sapte, Jr., and Uncle's Ghost, a three-act farce by the same author, proved to be weaker than his two or three previous productions. In fact, I need not now take up your time with it, beyond saying that the main idea is good, and might, with more careful construction, form the nucleus of a better play.

* * *

The Golden Band is the most important of the new dramas of the week. This has been written by Messrs. Henry Herman and the Rev. Freeman Wills, brother to W. G. Wills, Irving's own blank-verse dramatist. The play was originally intended for Miss Hawthorne's use, but she transferred all rights in in it to Miss Hewitt when that lady took over the theatre. There is a good deal of old stuff in the piece, especially of the Silver King kind, which, of course, Herman knows all about; but most of the situations are strong and the characters, with two or three exceptions, well-drawn. There is far too much cackle, however. The story shows how a burglar-chief, posing as a parson, performs the marriage ceremony for the girl he has vainly wooed, and for his hated and successful rival; and in due course the mock-clergyman, who has since become a murderer, plots with certain other wicked people (who are interested in the ruin of the hero and heroine) to proclaim the marriage as false, and thus brand with shame the poor little woman and her child. For awhile these plotters seem likely to succeed, but, in order to make assurance doubly sure, they also arrange to have the hero carried off to a lunatic asylum; but, of course, soon the "faithful comic servant" and the inevitable detective frustrate the knavish tricks of the wrong 'uns, and all ends happily.

The Golden Band is powerfully cast. Brandon Thomas scores heavily as the burglar-parson, who is a mixture of Macaire and The Spider. J. P. Burnett (husband of Jennie "Jo" Lee) is highly humorous as a kind of Fagin-Eliah Coombe-like fence. J. G. Grahame gives a fine rendering of the hero, Captain Frank Weatherley, and Eugenie Edwards (Mrs. Herman) acts admirably as as a waif who could well be done without. Maud Melton plays the heroine pathetically, and the new manageress has cast herself for a villainess, and for which she is hardly strong enough. The drama met a mixed reception, but many worse plays have succeeded ere now.

* * *

Willie Edouin talks of having another shy at management ere long for the purpose of trying a new burlesque written by an actor named Albert Chevalier, and to be entitled Buffalo Bill Held by the Enemy. Irving has bought A. C. Calmour's "poetical fancy," The Amber Heart, which was tried at a Lyceum matinee last week. Irving's proposed performance at the Lyceum to 3,000 children in honor of the Jubilee is "off;" and so am I. Good-bye.

GAWAIN.

Bright Prospcts for the Vendome.

One of the jolliest of provincial managers in town is J. O. Milsom, of Nashville. He is very popular with the boys at Taylor's Exchange, and is fond of talking of Tennessee in general and Nashville in particular. Manager Milsom is rapidly booking the best attractions for the new Theatre Vendome, Nashville, an amusement edifice that will be second to none in the South. In making the rounds of the exchanges, etc., where managers and agents most do congregate, a MIRROR reporter was pleasantly greeted by Manager Milsom.

"The error is not fatal," said he, "but I would like to have it corrected. Last week a paragraph in THE MIRROR stated that the new Theatre Vendome would open on Oct. 23, etc. The date should have read Oct. 3. I cannot think of a stronger attraction, except possibly the Booth-Barrett, than the one I have secured for the opening—the Emma Abbott Opera company. The new theatre and the attraction will mark an era in Nashville's amusement record. Here are a few of the principal attractions to follow, and you will admit that I am doing my share toward assuring a brilliant season for the Vendome: James O'Neill, J. K. Emmet, Joseph Jefferson, Annie Pixley, Lotta, Shadows of a Great City, Fred. Warde, Helen Dauvray, R. B. Mantell, Evangeline, Mme. Modjeska, Carleton Opera company, Mrs. Bowers, Margaret Mather, T. W. Keene and the Florences."

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Notice to Managers and Actors.
Managers and Actors are hereby respectfully notified that FANNY DAVENPORT, by duly executed papers produced by the Messrs. Coudert Brothers, at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce printed or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of all he copyrights in FEDORA. All communications to EDWIN H. [illegible] Canton Pa.

THE WARDER

Grand Opera House. THOROUGHLY FIREPROOF. **Kansas City, Missouri.**

To be Opened October 24th, 1887.

LOCATION.

This beautiful theatre is located at the corner of Ninth and Holmes streets, in the very centre of the city, being precisely as many blocks east of "The Junction" (Ninth and Main) as the Coates is west. The Holmes Street Cable Line passes its doors; three cable lines pass but one block distant—the Eighth Street, the Tenth Street and the Troost Avenue lines; six other horse-car and cable lines are within five blocks; the new $1,000,000 hotel now building is only five blocks distant, and eighteen of the principal hotels are within eight minutes' ride. These are facts that cannot be controverted.

SPECIAL INVITATION.

Managers and agents are invited to call at the New York Amusement Exchange, 1162 Broadway, to admire the large drawing of the Warder Grand, there on exhibition. Should Mr. Craig be absent when called upon, he will deem it a personal favor if parties calling on business will leave their name and address and appoint an hour when he can return the call.

DESCRIPTIVE.

This elegant Opera House building is being erected at a cost of $200,000, and covers an area 132x144 feet. It contains, in addition to the theatre proper, a European hotel of 140 rooms and nine store-rooms. The theatre is on the ground floor, having practical exits on all sides and a capacity of 3,000, divided into Parquet and Dress Circle, Family Circle, Balcony and Gallery—four floors. The theatre will be lighted with the incandescent system, and in all its appointments will be elaborate and elegant. The stage will be 50x100, and an ingenious system (new) of "boxing in" and reducing the opening by means of a false proscenium has been adopted, whereby it will conform to the wants of Comedy Companies containing but few members. Three elevators will convey the patrons of Summer opera to the "Casino" Roof-Garden. Every modern contrivance or convenience that goes to render a play-house perfect will be utilized in the construction of this theatre. The front of the building will be constructed of brown-stone (partly polished and partly in the rough), and the side will be of terra-cotta and pressed brick. Vrydagh and Shepard are the local architects and McElfatrick and Sons the consulting architects.

THE CASINO

ROOF-GARDEN, while modelled after the New York Casino, will be in addition provided with a stage, and will be seated in exact duplicate of the first floor of the theatre proper, so that a performance may be adjourned below without the least confusion. The reserved chairs will number 800, while the capacity of the Roof-Garden will reach 1,500.

GRAND INAUGURATION.

Messrs. CRAIG & HAMILTON take undisguised pleasure in announcing that the

BOOTH and BARRETT COMBINATION

has been engaged to open the Warder Grand, MONDAY, EVENING, OCT. 24, 1887, playing the entire week.

CORYDON F. CRAIG,
FRANK C. HAMILTON,
LESSEES AND MANAGERS.

Mr. Craig's office hours are from 10 to 1, at Taylor's Exchange, 23 E. 14th Street, and from 2 to 5 at the N. Y. Amusement Exchange, 1162 Broadway.

ATTRACTIONS SECURED.

The management of the Warder Grand are authorized to state that attractions managed and controlled by the following managers will appear at that theatre: Mr. A. M. Palmer, Mr. J. M. Hill Conreid and Hermann (The Gypsy Baron), Mr. Henry Irving, Col. J. H. Mapleson, the Aronson's Casino attractions, Mr. Arthur Miller (Minnie Maddern), Mr. W. H. Brown (Clio), Mr. Arthur Chase, Mr. Chas. L. Andrews, Mr. John Russell, Mr. E. G. Stone (Janish), Mr. Owen Ferree (Rhea), Mr. J. H. Haverly, Mr. Fred. Stinson (Modjeska), both Kiralfy Brothers (except one week already booked at the Gillis), Mr. Harry Kennedy, Hoyt and Thomas (Rag Baby), Managers Barry and Fay, Jennie Yeamans, Kellar, Herrmann, Helen Dauvray, Still Alarm, Snowflake, Gilmore's mBand, Vernona Jarbeau and Denman Thompson.

REASONS

WHY MANAGERS SHOULD BOOK AT THE WARDER GRAND.

1. Its projectors have broken the back of the theatrical monopoly in Kansas City.
2. It is the best located theatre in Kansas City.
3. It is the largest theatre in Kansas City.
4. It is near more hotels than any other theatre in Kansas City.
5. It is within a block of four cable lines.
6. It is the most popular theatre in Kansas City.
7. It is the most costly and most beautiful theatre west of New York (with possibly two exceptions).
8. It is the most complete theatre in the world.
9. It is thoroughly fire-proof.
10. It is on the ground floor.
11. It employs the best orchestra in Kansas City.
12. It is the only theatre in Kansas City that employs a first-class stage machinist.
13. It has practical exits on all sides.
14. Its dressing-rooms are numerous, commodious and convenient.
15. Its stage is larger and can be made smaller (by using its false proscenium) than that of any other theatre in Kansas City.

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Parties desiring to rent HOTEL WARDER, a European hotel of 140 rooms, in the Opera House building, together with the Cafe and Refreshment privileges on the roof, are requested to call upon Corydon F. Craig, 1162 Broadway or 23 E. 14th street.

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WANTED—Ten expert musicians, to double in string and brass. Also a quartette of vocalists who can play brass. Applicants must read music at sight and be "up" in modern airs.

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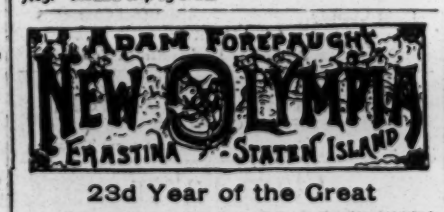

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JOHN F. WARD

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HIGGINS IN THE DOCTOR.

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Some Great Samaritan Work! A Wail from the Stricken!

WINDSOR CASTLE, June 20, 1887.
You would bring a smile to a dynamiter on my fiftieth reigny day. You are a Jubilee by yourself.
VICTORIA, Queen of Great Britain and Empress of India.

To DR. HIGGINS, New York, N. Y., U. S. A.

MADISON SQUARE PARK, June 26, 1887.
When your name is on the fence, I forget the sparrows and the babies and rush to applaud your genial work.
GEORGE FRANCIS TRAIN.

I used to have corns on my feet (Texas corns, too), but I now have them on my hands. They were worn there in applauding you.
JOHN L. SULLIVAN.

ISTHMUS OF PANAMA, June 1, 1887.
The curse of France, England and America just now is Melancholia and Lethargy. Pay us one visit please, and light up our Eastern world with a smile.
DELESSEPS, Engineer.

BEDLOE'S ISLAND, June 26, 1887.
Excuse me, Doctor, dear, if I laugh. I know it's expensive to expand my jaw, but, really, I can't help it.
Lovingly yours,
MRS. LIBERTY (*nee* Bartholdi).

For further convictions, time and terms, please address
D. H. WILSON, Manager, 41 Main Street, Buffalo.

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Important to Managers and Agents

OF

THEATRICAL COMPANIES.

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